Kine WEEKLY

TAXATION HITS STUDIOS

See page 3.

2 IN A ROW

Daily Mail

"Latest entertainer to provoke mass worship in the Sinatra mould is Van Johnson. He is in the film of the week—THIRTY SECONDS OVER TOKYO."

—DON IDDON'S NEW YORK DIARY, 15/11/44

Daily Mail

"The film of the week is MEET ME IN ST. LOUIS, starring Judy Garland and young Margaret O'Brien—a most delightful musical. Meet it at your local cinema."

—DON IDDON'S NEW YORK DIARY, 29/11/44

"The crowds are crushing into the Empire for **KISMET**—colossal business! **MRS. PARKINGTON** a trade rave! Happy new **M-G-M** year!"

STUPENDOUS SUCCESS of THE MERRY MONAHANS

"Donald O'Connor and Peggy Ryan, both clever as paint, are the making of 'The Merry Monahans'—and their youth, freshness and high spirits lend new life to a . . . story of vaudeville life . . . polished performers . . ."

ELSPETH GRANT—Daily Sketch

"A lesson in how it should have been done is afforded by the new Donald O'Connor—Peggy Ryan picture . . . well-tailored and slick. . . . In this domain Hollywood possesses an experienced competence we are still far from acquiring."

SIMON HARCOURT-SMITH—Daily Mail

"Go and see 'The Merry Monahans' . . . this sparkling affair . . . 'The Merry Monahans' is a film . . . which you will enjoy to the last jingle. . . . It is so expert you don't even notice how clever it is. Two clever kids like Donald O'Connor and Peggy Ryan . . . they have such personality, such a flair for fast comedy and steppy footwork, they bring more laughs than many of their boosted seniors. . . . They've teamed up a song-bird, Ann Blyth, sweet as hay, with the stars. This girl has a choir-like voice in the Durbin manner. . . ."

ERNEST BETTS—Daily Express

". . . a light and bright show . . . breezy and engaging song, dance and patter performances. . . . The more I see of young O'Connor the more I like his sprightly versatility, and as for pretty little Ann Blyth she wins my affections with her sweet, clear voice and demure graces, just as she does those of the lucky O'Connor."

A. E. WILSON—The Star

"Peggy Ryan and Donald O'Connor, who are in the Astaire—Rogers class, and without doubt the dance team of the next decade, carry the picture. . . . Their dancing is superb. It has polish, style and grace. They are versatile in gesture, speech and expression—a pair of naturals for stardom. . . . This picture is very good. It has a story, first-rate turns, speed and a sustained entertainment level."

MARY HUNT—Evening Standard

UNIVERSAL PICTURES

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Kinematograph WEEKLY

No. 1,968. Thursday, January 4, 1945. Vol. 335

HIGH TAXATION HINDERS PRODUCTION EFFORT

Stephen Courtauld on War Difficulties

DIFFICULTIES attending British film production during war time were referred to at the annual meeting of Associated Talking Pictures, Ltd., by its chairman, Stephen L. Courtauld, on Friday last. The company would appear to be a victim of taxation legislation.

Increased costs, and particularly the acute position regarding technical personnel in the case of an independent company has resulted in a reduction of output.

These problems are reflected in the difficulties encountered during the year by Ealing Studios, Ltd.

A.T.P. is a holding company having Ealing Studios as a subsidiary and relying for profit upon past production. As the revenue-producing value of such pictures diminishes, profits of the company decrease: thus the decline from £39,246 in the year to June, 1943 to £16,422 to June, 1944 is explained.

Difficult Existence

Mr. Courtauld said the company had a very difficult period of existence since its incorporation in 1929. Its position had become quite unfavourable by June, 1937, as was reflected in the balance-sheet which was drawn up to that date. Soon after that time it was somewhat reorientated, and although subsidiary companies had operated without any liability to the company the taxation provisions applying to the parent company had rendered the position doubly acute.

War Taxation

The company's unascertained liability to excess profits tax appears on the face of the balance-sheet. The position in this respect is still urgently engaging the attention of

Continued on page 5

DENHAM LAB. NEGOTIATIONS

U.S. Reports Rank Dickering

Negotiations for the acquisition by J. Arthur Rank of the Korda interests in Denham Laboratories have been resumed, according to a message from the KINE'S New York correspondent.

Inquiries on this side, however, indicate that no deal has yet been finalised. It is pointed out that there have been similar negotiations from time to time but without result.

CARBONS ARE IN SHORT SUPPLY

Import a Possibility

Carbon shortage, which has given rise to apprehensions during recent months, is reaching a point which within two or three months may become serious for the exhibitor.

The difficulty has already been foreseen and meetings have been held with Government departments to see if alleviation can be obtained by permision to import.

It may be that recourse may be had to the arrangement reached in 1940 when the Treasury lifted the duty for a period, thus allowing imports to flow in unimpeded. Import licences would become necessary, but it is not thought likely that there will be any obstacle to this action, at least not until the position rights itself.

Meanwhile, the utmost economy in use is urged in order to ease local difficulties.

10,000 New Kinemas for India

As part of the plan to combat illiteracy in India the provision of 10,000 new kinemas is planned, states Akbar Fazalbhoy, Indian film magnate.

TOWN PLEA FOR A KINEMA

"Odeon not Interested"

Recently, Penryn Chamber of Commerce, realising the value of a kinema as an amenity, approached Odeon Theatres with the suggestion that the company should erect an up-to-date theatre in the town.

The company replied to the effect that until more information was available regarding post-war planning the company was not interested in acquiring sites for new kinemas.

The Chamber has now decided to approach some other kinema company.

RELEASE OF STUDIO SPACE

Elstree and Pinewood

THE release of space in British studios to make it available for film production continues to exercise the Board of Trade, whose space expert is visiting Pinewood on Friday to measure up the stages which may be released.

The chief difficulty is the provision of ancillary accommodation for the various services upon which film production depends. This obstacle it is hoped to overcome.

There is also a prospect of part of Amalgamated Studios being released. A sound test was carried out recently to discover if engineering activities which are being carried on in a near-by stage were likely to affect sound recording. It is understood that no effect was produced likely to prejudice film making.

RAW STOCK SHORTAGE

May Hamper Exports

Complaints which have been made that British film export has been hampered by the scarcity of available film stock are to be investigated shortly by the Board of Trade.

The KINE. understands that the Board of Trade, in an endeavour to ease the situation has had discussions with the laboratories, who are being required to furnish returns of film processed, whether by renting firms or Army authorities.

The Board has the power to compel the submission of returns but has not so far exercised it. There is no accusation whatever that there has been misuse of allocations by the Trade, the requirement to the laboratories being undertaken merely to check up closer on the needs of users generally.

No decision has yet been reached regarding allocation during the yearly period beginning next month.

"Monopoly Report" Future

The KINE. understands that when the observations of the various sections of the Trade on the Monopoly Report have been received by the Board of Trade and tendencies and criticisms digested, representatives of the sections may be called in for any elucidation of points which may be found to need it.

It is not possible to gather what steps may be taken beyond this stage.

CATERING WAGES

Leeds Branch Attitude

DISCUSSION arose at the December meeting of the Leeds branch of the C.E.A., on the proposed agreement with the N.A.T.K.E. on catering staff wages. C. H. Whincup presided.

Finally, a resolution, moved by J. Jesson and seconded by Dennis Walls, was passed questioning whether the C.E.A. was the competent authority to negotiate wages for the catering side of the business, and rejecting the agreement until further information was forthcoming.

Avoid Complications

JOE JESSON said he thought the best interests of all concerned would not be met if responsibility rested with Association officials who had so many other things to do.

He was surprised that the circuits had been partial to the suggested agreements. The variation of wages with those of kinema staff, as mentioned in the discussion, drew from him the comment that when vacancies arose at cafés he was concerned with members of the kinema staff who had been given first option, but had often turned down the café jobs, at higher wages, because the work was harder. His main point was that proprietors were better served by being members of the Hotel and Restaurant Proprietors' Association, which specialised in this particular direction.

CHARLES METCALFE said H.Q. view was that there would be less complications if all staffs of kinemas, in all departments, came under one wing.

DENNIS WALLS felt that the café wages should be more compatible with those

Continued on page 5

B. A. Scott, formerly assistant manager of the Tatler, Leeds, has been awarded the M.M.

Tragedy of Athens

see

BRITISH MOVIETONE NEWS

(To-day)

KINEMATOGRAPH WEEKLY
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THE TRIBUNAL

WHAT the Trade has had to say about the Monopoly report has, as a general rule, been limited to the views of the more articulate exhibitors who have debated the subject at their branch meetings. Their attitude has not presented us with anything new or unexpected; they have followed pretty closely upon the lead given by the General Council, whose special committee can now be assured of the approbation of the membership.

On the whole, after we have made due allowances for the actual divergencies in the political world between the circuits and the independents, we find that the idea of a tribunal has been the main rock upon which many of the craft, expecting plain sailing, have split. Practically all have agreed that some kind of adjudicating body is necessary, and the only point has been whether this select jury should or should not have the right of initiating proceedings.

That there should be a court of appeal is obvious. We have a good many little differences in the normal way of business which can be cleared up quickly and efficiently by prompt application to recognised authority. That much is agreed.

As to the possibility of endowing this body with the power to initiate action we cannot help thinking a certain feeling of passive resistance has been allowed to weigh in the balance. Looked at dispassionately, and with all prejudices set aside, there is in this idea the germ of an idea which may be of real advantage to the Trade.

In any event, there can be no move injurious to the Industry—the constitution of the tribunal is not yet agreed upon, but its general purpose must, we know, be directed to but one end. May we appeal for a little further consideration of this feature of its functions; herein may be what we have so far sought in vain—a united voice.

Long Shots

WHEN Lord Drogheda takes the chair at the next Cinematograph Films Council meeting he will undoubtedly be the recipient of warm congratulations from members on his K.C.M.G., announced in the list of New Year Honours. He has been doing good work as Director-General at the Ministry of Economic Warfare, a department whose functions have been so successfully performed that as the war has proceeded it has been of less importance in the national effort.

BY the acquisition of the Regal, the entire West End, excepting four shop windows operated by U.S. major producers, is blanketed by the Rank interests, and A.B.C., the largest circuit in the country, is unrepresented in the heart of the Metropolitan entertainment area.

AT the moment, when A.B.P.C. production is at the minimum, it is doubtless of no great importance as their product will probably be accommodated at the Warner Theatre. When, however, Elstree is released and production is resumed on a large scale, the corporation may very well find the lack of a key theatre a severe handicap in face of the opposing Rank production interests.

THE Regal was always a distinctive house, not merely in design and equipment—qualities for which it enjoyed country-wide fame—but also for the fact that its opening in 1928 by Hyde Park Cinemas represented the last attempt of an independent exhibitor to challenge the almost vested interests in the West End of the circuits and American producers. The failure of the courageous enterprise in which the late Abe Gilbert and E. L. Manches were interested was due primarily to lack of product and also to the fact that the position of the Regal ultimately proved ambiguous; it was neither West End nor suburban.

PARAMOUNT'S spectacular Technicolor picturisation of the Daphne Du Maurier best-seller, "Frenchman's Creek," had a glittering première at the Plaza in aid of Stage Door Canteen on the Friday before Christmas, when it was accorded a tremendous reception. The theatre was crowded to its utmost capacity, hundreds of people being unable to gain admission. Famous personalities of stage and screen rubbed shoulders with eminent diplomats and high-ranking officers of the Navy, the Army and the Air Force, as well as representatives of practically all the United Nations.

THE Duchess of Sutherland, who was chairman of the première committee, was received by Fred Hutchinson, general sales manager of Paramount, and a bouquet was presented to her by Mrs. Fred Hutchinson.

SINCE the actual première, "Frenchman's Creek" has played to terrific business at the Plaza, despite the fog and the tube strike on Christmas Day. All day long the box-office is besieged with an endless stream of patrons, and it is obvious that this outstanding production is all set for a record-breaking run at the Piccadilly Circus house.

I RAN into Teddy Carr soon after his 'plane from Paris had touched down to enable him to spend Christmas with his family. Tucked under each arm were mysterious parcels.

THINKING that Eagle-Lion had gone in for importing product, I ventured the query "Films?" "Cheese" came the laconic reply, nor would Teddy be satisfied until I had sampled Camembert from one parcel and Port Salut from the other.

TEDDY is enthusiastic over the prospects of British films in France. He tells me that kinemas are playing to remarkable business and that "Desert Victory" is in the class of the best French successes. So great is the activity on the kinema front that Teddy has booked an early return visit, with an extension this time to Brussels.

EDINBURGH, last week, re-elected A. S. Albin as chairman of the C.E.A. Section. That is now automatic. Exactly how long Arthur has now been chairman nobody, not even himself, exactly knows, for by some strange mischance his first election in succession to R. C. Buchanan was never minuted. But he looks as young as he did on that far-off day. And the same can be said of that other veteran of the Section, Louis Dickson, whose reports on the London meetings are invariably so informative, and so usefully annotated.

SIR WILLIAM Y. DARLING, during his term of office as Lord Provost of Edinburgh, became well known far outside the Scottish capital by his appearance at Brains Trust sessions. Edinburgh's C.E.A. interest in him was, however, the result of many willing acts performed towards the Trade.

AT the Edinburgh Section's meeting last week a suggestion by J. S. Dunbar that a complimentary luncheon be tendered to the ex-Lord Provost and Lady Darling by the Trade was cordially adopted, and an influential committee was formed. A suitable gift as a permanent memento is also recommended.

FRIENDS in the Trade and in Fleet Street will be interested to learn that vivacious Joan Carter, now the wife of Surgeon Lieut.-Commander J. Frost, of the Royal Canadian Navy, has left England for Vancouver to take up residence with her husband in the British Columbia city.

BEFORE joining the W.A.A.F. in 1939, Joan was studio publicity manager and Press representative at Associated British studios at Elstree, going there from Universal's publicity department. She resigned from W.A.A.F. P.R.I. a few weeks back with the rank of Flight Officer, preparatory to her return to Canada with her husband. Here's wishing her every happiness in her new life and a hope that vacations will, at least occasionally, bring her to England again.

A CABLED interview with Sir Alexander Korda reports him as purchasing studio equipment in America for this country. This must be based upon a misunderstanding of the situation. Import licences are very hard to obtain, and the most that could be brought over would be single machines to act as a model for manufacturers here.

SOUTH Wales C.E.A. has fixed the usual ball on behalf of the Cinematograph Trade Benevolent Fund for to-morrow (Friday) week at the City Hall, Cardiff. I have no doubt that all who can get to Cardiff on the night in question will do so for this is one of the friendliest events in the area.

NEXT Wednesday brings South Midlands C.E.A. members to the Dorchester Hotel, Park Lane, for the branch's annual meeting, preceded by a luncheon. Secretary Carpenter, who is asking members to intimate acceptance by Saturday at latest, is, I have no doubt, wondering how soon he will be able to stage another of those attractive summer meetings at a studio which used to be such a feature of the branch's life.

"BUNNY" DEAN, who was formerly on the staff of the State, Kilburn, and now in the Royal Air Force and was one of the crew which flew in a Lancaster bomber round the world in fifty-three days, found himself a star turn on the stage of this fine theatre during the run of "Sons of the Air," a prospect which he never envisaged when he was one of the staff.

MAURICE CHEEPEN read of the air exploit in the Press, and observing the name of his former employee, contacted the Air Ministry, and was enabled to get into touch with "Bunny." As a result the airman appeared on the stage a week after he was in Australia and provided a fitting finale to a screen-organ interlude by Rudy Lewis, the house organist, descriptive of the tour round the world. Contingents of the local A.T.C. also appeared on the stage, and provided a background to the voyager.

READINESS to help a brother showman out of a difficulty enabled the Plaza, Darlington, to carry on on a recent Sunday, when it was found, just before the show was due to start, that thieves had stolen the projection lenses out of two of the machines, as well as about £45 worth of equipment.

A CROWD big enough to fill the house was outside waiting for admission. Manager Rush met the situation by immediately dispatching his staff to all the other kinemas in the town, and with only the minimum of delay obtained the essential lenses and the show began.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

That's Flat

'TWAS Christmas Day in the workhouse,
The inmates were mostly mental.
They had been film travellers once,
But their bookings had been flat rental.

'Twas their rates that had sent them there,
And their lodging was a good 'un,
With a nice clean workhouse as their share
And a wait for their Christmas puddin'.

Lucas Z. Luke, Esq.

OVER recent years Mr. Lucas Z. Luke's writing have gained for him the reputation of being one of the outstanding writers of the day. The essential incoherency and inconsistency of his style has led to the adoption of this literary surrealist by a coterie of our more modern poets and painters from the Six Bells belt.

Recently some of his letters were read backwards from a dustbin filled with spinach to a highly appreciative but slightly intoxicated audience, and, while the narrator intoned the "Letters" through a hole in a small felt bowler, "Got Any Gum, Chum" was played as an accompaniment on the harpsicord and viola.

Members of the Trade will remember with pride that Mr. Luke was once one of our leading producers, having evolved an entirely new film technique back in 1902 with his sensational, "Boy Riding a Safety Bicycle on Tooting Bec, Falling Off and Getting On Again, The Hilarious Adventures of a Cheeky Chappy in Eight Hundred Feet of Comic Animated Pictures."

Mr. Luke went off to celebrate the success of this new offering immediately after the screening, and was not reported sober until the late summer of 1912, when a rumour went round Trade circles that this phenomenon had been seen by reliable witnesses on the front at Southend. Subsequent investigation indicated that it was a case of mistaken identity.

Mr. Luke Writes

MY DEAR SCREENCOMBER—Who is this radio chap, Col. Chinstrap—Gin tap, did you say? You know this Itma fellow's friend . . . dam it, sir, in my young days we had more respect for our parents. It would have been as much as my life's worth to have raised a hand to my ma or to have Itpa either.

"On my next visit to Town I trust that you can arrange for Major Gintrap and me to meet during my sojourn—sauturne? Last time, I swallowed half a dozen bottles they nearly drove me berserk—barsac? Wouldn't touch the stuff if I were as thirsty as a camel—kummel, did you say? I don't mind a kummel old fellow. Well, old man, looking forward to seeing you shortly along dear old London's Golden Mile—old and mild? Don't mind if I do. Regards to old Gin Schnapps. Yours respectfully, *LUCAS Z. LUKE.*

N. STAFFS PLUMPS FOR NATIONAL BONUS AGREEMENT

AT the monthly meeting of the North Staffordshire C.E.A. the Secretary was instructed to write to the General Secretary conveying the branch's approval of a National Agreement with N.A.T.K.E., subject to the General Council's provisos for the question of actual rates to be paid in each area, and that any purely local conditions of an exceptional nature should be matters which the branches shall continue to settle as hitherto with the N.A.T.K.E.

Film Damage

As to the Film Damage Advisory Committee, the Chairman (F. V. Chambers) reported on the meeting held at Derby in November. He stated that the Birmingham section had set up a "watching brief" and that the Notts and Derby section thought the scheme should continue, and urged that the North Staffs section support them by continuing to function. It was finally agreed at that meeting that the K.R.S. again be approached and a meeting arranged with Mr. Hill, their Secretary.

These decisions, he said, were reported at a meeting of the North Staffs section in Hanley, and it was apparent that the operators were most anxious that the use of the film damage report sheets should not be discontinued, as there was a noticeable improvement in the condition of films since the scheme started.

On the proposition of E. SILLITO the branch agreed that the scheme should be continued until February, when further consideration could be given to the matter.

1945 Nominations

The following nominations of officers for 1945 were made:

Chairman, F. V. Chambers; Vice-Chairman, L. Myatt; Immediate Past-Chairman, J. C. Barrington; Treasurer, L. Myatt; delegate, F. V. Chambers; second delegate, G. L. Barber; Trustees, G. L. Barber, E. Sillito and J. C. Barrington. Additions to the General Committee: J. Mervyn Yardley and C. Radford.

Tynemouth Corporation has had an inquiry for a site for the erection of a theatre and referred it to the Town Improvements Committee.

Manchester Sponsors £16,000 Civic Film

MANCHESTER City Council on Wednesday, January 3, was asked to confirm a proposal to enter into a contract with Rotha Films-Films of Fact, Ltd., to produce the Manchester civic film, at an estimated cost of £16,134.

The story, written by Walter Greenwood, the Salford author, will be interpreted by local people as far as possible, not by professional actors. The film will have spoken dialogue by the many characters appearing in the scenes. Music to be specially prepared for the film, it is hoped, will be played by a local orchestra. The Hallé Orchestra has been suggested.

It is recognised that the income to be derived from the film from exhibitions in local kinemas will be limited, but Mr. Rotha thinks it will interest English-speaking countries overseas.

The main film will not be ready until the end of the year, and it will be on 35-mm. stock. Copies of a 16-mm version will cost about £75 each.

Marble Arch Regal

Acquired by Odeon

As a result of the acquisition by Odeon Theatres, Ltd., of the lease of the Regal, Marble Arch, A.B.C., the largest British circuit, is left without a West End key theatre.

The Regal, built in 1928 by A. E. Abrahams, has been operated by A.B.C. under lease since 1939. The existing lease expires on Saturday, but A.B.C. is relinquishing physical control to-day (Thursday).

It is understood that the theatre will be closed for about a month for renovations and renewals before opening under the Odeon banner.

O.W.I. CENSOR MODIFICATIONS

"Kine" Cable from "Motion Picture Daily"

O.W.I terminates censoring films to Britain in the New Year, although censoring is maintained on films for other countries.

RAWSTOCK allotments continue the same as the first quarter.

LARRY KENT is en route to England.

DONALD HENDERSON, of Leham Brothers, succeeds the late Sydney Towell as 20th Century-Fox treasurer.

U.A. is to distribute two Preston Sturges productions next year.

Continued from page 3

HIGH TAXATION HINDERS PRODUCTION

the auditors and of consulting accountants, together with such higher taxation authorities as may be available.

Subsidiary Companies

Regarding subsidiary companies, Ealing Studios, Ltd., had again had a difficult year of manufacturing operation. **It would be appreciated that through the fifth year of war, the position regarding technical personnel and materials has not become any less acute; indeed, it has become much more accentuated.**

Costs of production have shown an appreciable increase which, in the light of prevailing conditions, was quite unavoidable. It had been the policy to manufacture films of reasonable quality, suitably finished and mounted, even though with the increased costs and the acute conditions prevailing, especially for an independent company, this has meant a reduction, numerically, in the output of films.

Financial Report

Expenses amounted to £9,178 (£11,090); directors' fees nil (£2,000); taxation £5,000 (£25,000); leaving net profit £2,244 (£1,156). This reduces the debit balance from £186,125 to £183,881. Bank overdraft shows a slight reduction at £7,095, while creditors stand at £92,012, against £95,982.

The question of determination of E.P.T. is still unsettled. Negotiations are still going on with Inland Revenue.

Continued from page 3

CATERING WAGES DEBATED BY LEEDS C.E.A.

of the kinema staffs, and that they should be without emoluments. He agreed with Mr. Metcalfe's suggestion that a definite decision might be deferred until more information could be sought, so long as it was clear to London, in the light of what Mr. Jesson had said, that they were not partial to the proposals as they stood.

CHARLES METCALFE remarked that there would no doubt be increasing attention to catering, with ice-cream, soft drinks, etc., in potential demand, after the war.

The resolution, as stated, was favoured to enable him to find out reasons why the proposal was preferable to Mr. Jesson's idea, or otherwise.

Eagle-Lion Bookings

When the General Council discussion on Eagle-Lion terms—persisting on 50 per cent. with promise of consideration for the exhibitor if he came out unfavourably—was raised, some concern was expressed at the information that these terms, while rigidly adhered to in this area, were waived elsewhere.

Actually, one Leeds member declared he had been told of a flat-rate booking in Leeds, but others could not credit this, in the light of their own failure to achieve this.

CHARLES METCALFE said the Eagle-Lion idea was not new, but he thought it was not good business to ask for relief after a bargain had been made.

Mention was made of delegates in London indicating terms as low as 35 per cent. with the qualification that those concerned were in favourable booking positions. The suggestion that the Board of Trade be informed aroused interest, but satisfaction at the proposal to make direct approaches to Mr. Rank, with a special committee for that purpose, was expressed.

Good Luck, Teddy!

Private recognition is being made by his associates in the Leeds Trade of the 25th anniversary of E. M. Rush's appointment as secretary of the Leeds branch of the C.E.A.

Cheap Matinees

Following HARRY HOPKIN'S comment at the previous meeting on cheap matinée prices in the West End and the danger that this practice might assert itself again over a wider field, the branch passed a resolution seeking further information on the matter and asking the head office for the text of the resolution passed some years ago on this subject.

A Correction

In last week's issue we reported a meeting of the Bristol C.E.A. branch and gave some details of an application by J. W. Andrews, of Hawthorn Cinemas, Ltd., which he asks us to correct. We have pleasure, therefore, in stating, on this gentleman's authority:

(1) That he read to the meeting correspondence with the K.R.S. in which he stated that he was *not* interested in 16-mm. projection. His application was to obtain permission to book 35-mm. films through the usual channels.

(2) He also put before the meeting a copy of a letter to the K.R.S. stating that the Corsham Community Centre came under the jurisdiction of the Ministry of Labour Welfare Dept., and was managed by a committee of Corsham residents.

We regret any confusion that may have been caused.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 4 AND WED., JAN. 10

Thursday

Strawberry Roan
(Anglo-American)

Rialto. **11 a.m.**

Cast: Billy Hartnell, Carol Raye, Walter Fitzgerald, Sophie Stewart, John Ruddock and Wylie Watson. **Director:** Maurice Elvey.

The picture is the screen version of A. G. Street's famous novel of Wiltshire life, and much of it was filmed during last summer on the actual spots described in the book. It is not, however, just a picture of farm life, but the story of a romance between a farmer and a London cabaret girl and the effect on the farm of the arrival of a London dance hostess who is more concerned with enjoying herself than settling down to the sedate existence of a farmer's wife.

Billy Hartnell plays the part of the farmer, while the film is also notable for the début of Carol Raye, playing the part of the dance girl. Walter Fitzgerald, who made a big name for himself in "San Demetrio," has one of the leads with Sophie Stewart and John Ruddock also heading a strong supporting cast. Most of the comedy—and there is plenty—is in the able hands of Wylie Watson, that well-known stage and screen comedy star.

Song of Nevada
(British Lion-Republic)

Studio One. **11 a.m.**

Cast: Roy Rogers and Trigger, Dale Evans, Mary Lee, Lloyd Corrigan, Thurston Hall, John Eldredge, Forrest Taylor, George Meeker, Emmet Vogan, LeRoy Mason, William Davidson, Bob Nolan and the Sons of the Pioneers. **Director:** Joseph Kane.

This entertaining story, credibly blending the best elements of the modern musical with the exciting quality of the rousing Western, is laid, of course, against the rugged background of Nevada State, locale of roaring Boulder Dam.

Dale Evans, a rancher's daughter whose head has been turned by city life, plans to marry a penniless socialite who has an eye on her father's extensive ranch property.

Roy, an employee of her father, is given the job of preventing the marriage. This he eventually succeeds in doing, but not before the story has been given room to develop, running in the musical numbers naturally and building to an exciting climax with a thrilling stage-coach race.

Grace McDonald, Betty Kean and June Preisser provide the comedy in Universal's MURDER IN THE BLUE ROOM (G.F.D.)

East of Piccadilly
(Pathe)

Own Theatre. **2.30 p.m.**

Starring: Judy Campbell and Sebastian Shaw with Henry Edwards and Niall MacGinnis. **Directed** by Harold Huth.

Tamsie Green, a popular writer of crime novels, and attractive Penny Sutton, a crime reporter, set out to track down a homicidal maniac. The scene of the latest crime of this Jack the Ripper is an old house in Greek Street, Soho. From the assortment of crazy inhabitants two people are suspected, Hiram J. Nash, an eccentric and wealthy American, and Mark Struberg, an imbecile. Nash later turns out to be a business man, and his double life leads him to the Old Bailey, where he is convicted to death, but soon Tamsie and Penny begin to doubt that Nash is guilty, and a chance clue puts them on to the real killer.

Friday

I Met Him in Paris
(Paramount)

Paramount Private Theatre. **10.30 a.m.**

Cast: Claudette Colbert, Melvyn Douglas, Robert Young, Mona Barrie, George Davis, Alexander Cross, Lee Bowman, Fritz Feld. **Director:** Wesley Ruggles.

"I Met Him in Paris," one of Claudette Colbert's best and most witty comedies, is being reissued by Paramount. Here is a gay and sparkling story with the French capital and the Swiss Alps as the principal settings.

This picture affords delectable light entertainment for patrons of all kinds, and the plot is full of ingenious romantic twists, snappy dialogue and fast-moving comedy. The reissue of this outstanding feature is one which will be warmly welcomed by exhibitors and public alike, and its presentation provides a happy start to the New Year.

Within an Ace of Victory
(Independent)

G.-B. Theatre. **10.45 a.m.**

Depicted by Quentin Reynolds.

Unbelievable secrets now exposed in pictorial events that will amaze people throughout the world, depicted in scenes authentic and historical, being the only ones ever photographed of these actual events.

Strangers in the Night
(British Lion-Republic)

Studio One. **11 a.m.**

Cast: William Terry, Virginia Grey, Helene Thimig, Edith Barrett, Anne O'Neal. **Director:** Anthony Mann.

"Strangers in the Night" provides grand entertainment for lovers of the macabre.

It tells the strange story of a childless woman who invents a mythical daughter of great beauty. She has a lovely portrait painted of this dream child who eventually becomes so real to her that she commits murder by poison for her sake.

William Terry becomes involved in this strange drama as does Virginia Grey, playing the part of a young doctor.

After many dangerous and dramatic events, these two find romance, but the old woman, exposed as a murderess, meets a strange end through the mythical daughter whom she has adored.

My Wife's Family
(Pathe)

Own Theatre. **2.30 p.m.**

Starring: Charles Clapham and John Warwick with Patricia Roc, Peggy Bryan, Wylie Watson and Chili Bouchier. **Directed** by Walter C. Mycroft.

Old farces are like old soldiers in their immortality. "My Wife's Family," one of the more successful, is no exception, and for sheer naughtiness this version has never been surpassed. The dialogue of the peppy, wisecracking kind is enlivened with topical war-time references.

Monday

That's My Baby
(British Lion-Republic)

Studio One. **11 a.m.**

Cast: Richard Arlen, Ellen Drew, Leonid Kinskey, Richard Bailey, Minor Watson, Marjorie Manners, Madeline Grey, Alex Callam, P. J. Kelly, Billy Benedict, Jack Chefe. **Director:** William Berke.

The gay and crazy song-filled comedy, "That's My Baby," is chiefly notable for the host of top-line entertainment acts featured.

Richard Arlen and Ellen Drew star in this frolic which tells how their love affair is threatened by the sickness of Ellen's father, who has a mysterious nervous complaint. He cannot laugh or even smile! The couple employ all the celebrated vaudeville acts in order to make him laugh, but many comically doleful situations have to be overcome before this result is achieved and we leave father laughing heartily and the romance proceeding happily!

Tuesday

The Old Dark House
(G.F.D.-Universal)

G.F.D. Theatre. **10.30 a.m.**

Cast: Charles Laughton, Boris Karloff, Melvyn Douglas, Gloria Stuart, Lilian Bond, Ernest Thesiger, Eva Moore, Raymond Massey, Brember Wills, John Dudgeon?

This grand thriller, with an all-British cast, is based on J. B. Priestley's novel, "Benighted." It concerns a party of travellers, who, stranded in a storm, take shelter in an eerie mansion inhabited by an old woman, her strange brother, their bed-ridden father and a dumb butler. Strange things happen throughout the night hours, but dawn breaks at last, culminating in a great climax—and romance, too.

End of the Road
(British Lion-Republic)

Rialto. **11 a.m.**

Cast: Edward Norris, John Abbott, June Storey, Jonathan Hale, Pierre Watkin, Ted Hecht, Kenne Duncan, Eddy Fields, Ferris Taylor, Emmett Vogan, Charles Williams, Edward Van Sloan. **Director:** George Blair.

When a writer turns detective his methods are apt to be unorthodox as Edward Norris's are in the mystery thriller, "End of the Road." He has the rôle of a journalist specialising in murder cases. During a death-house interview with a man convicted of the murder of a young girl in a flower shop he becomes convinced of the innocence of the accused.

Proceeding with his own private investigations, his suspicion falls on a male employee at the florists, and, setting a series of psychological incidents calculated to break the suspect's nerve, he succeeds in exposing the real murderer and saving the falsely accused at the ultimate moment.

Wednesday

Murder in the Blue Room
(G.F.D.-Universal)

G.F.D. Theatre. **10.30 a.m.**

Cast: Donald Cook, Regis Toomey, Betty Kean, Grace McDonald, Anne Gwynne, John Litel, June Preisser, Nella Walker, Andrew Tombes, Ian Wolfe, Emmett Vogan, Bill Mac-Williams, Frank Marlowe. **Director:** Leslie Goodwins.

This musical mystery, with laughs dogging the heels of murder, is stated to be as merry as it is macabre—Grace McDonald, June Preisser and Betty Kean, a trio of night club entertainers, supplying most of the comedy. They are invited to a haunted house by the step-daughter of the owner who is trying to solve the 20-year-old murder of his wife's former husband which occurred in the blue room. He persuades his family to reopen the old mansion and fill it with life and music.

There are three good musical numbers, rendered by Anne Gwynne.

Thirty Seconds Over Tokyo
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Spencer Tracy, Van Johnson, Phyllis Thaxter, Bob Walker. **Director:** Mervyn Le Roy.

"Thirty Seconds Over Tokyo" remains without question one of the most thrilling stories of individual heroism World War II has produced. But in addition to its breathtaking air spectacle and the thrilling raw courage and bravery in the face of death with which the Tokyo mission was planned and executed, it is also the simple, true-to-life love story of Major Lawson, his girl-wife, and their unborn child.

Tracy gives one of the most stirring performances of his career as Lt. Col. Doolittle—a relatively small rôle, big in power.

Director Mervyn Le Roy considers "Thirty Seconds Over Tokyo" one of his greatest assignments.

Sleepy Lagoon
(British Lion-Republic)

Rialto. **11 a.m.**

Cast: Judy Canova, Dennis Day, Ruth Donelly, Joe Sawyer, Ernest Truex, Douglas Fowley, Will Wright, Herbert Corthell, Ellen Lowe, Forrest Taylor, Kitty McHugh, Eddie Chandler, Jack Raymond, Margaret Reid, Mike Riley and his Orchestra. **Director:** Joseph Santley.

Report has it that Joseph Santley has excelled himself in the direction of the riotous comedy-with-music "Sleepy Lagoon," starring Judy Canova and Dennis Day, the silver-voiced comic.

The venue of the story is the little town of Sleepy Lagoon, which becomes the site for an enormous war plant. The war workers, with money to burn, become the victims of racketeers who do their best to corner all their cash by means of phoney gambling outfits.

They are opposed by a strong all-woman reform league which puts Judy in as Mayor, and she sets about cleaning up all the shady dance halls and gambling joints. But the job is not as easy as it sounds and Judy finds herself enmeshed in a hilarious series of predicaments which give her ample opportunity to prove her merits as a top-ranking comedienne and from which she extricates herself, ultimately, with her usual rakish charm.

Ernest Truex, pint-sized comic, also has a big rôle in this rip-roaring fun-laden comedy.

It's a Showmen's Dream

"Courageously crazy . . . scores of gags . . . the best picture they ever made" **SUNDAY DISPATCH**

"Two of the best comics in the world . . . fast and funny . . . a triumph" **SUNDAY EXPRESS**

"A tonic dose of laughter . . . hearty fun in abundance . . . and no end of pretty girls" **STAR**

"Wildly fantastic and furiously funny" **EMPIRE NEWS**

"A riot, a knock-out, a WOW" **SUNDAY CHRONICLE**

"You certainly get plenty for your money in this musical comedy farce" **DAILY MIRROR**

"Laughable down to earth in entertainment, a capital light booking" **KINE WEEKLY**

"A ready-made winner" **DAILY FILM RENTER**

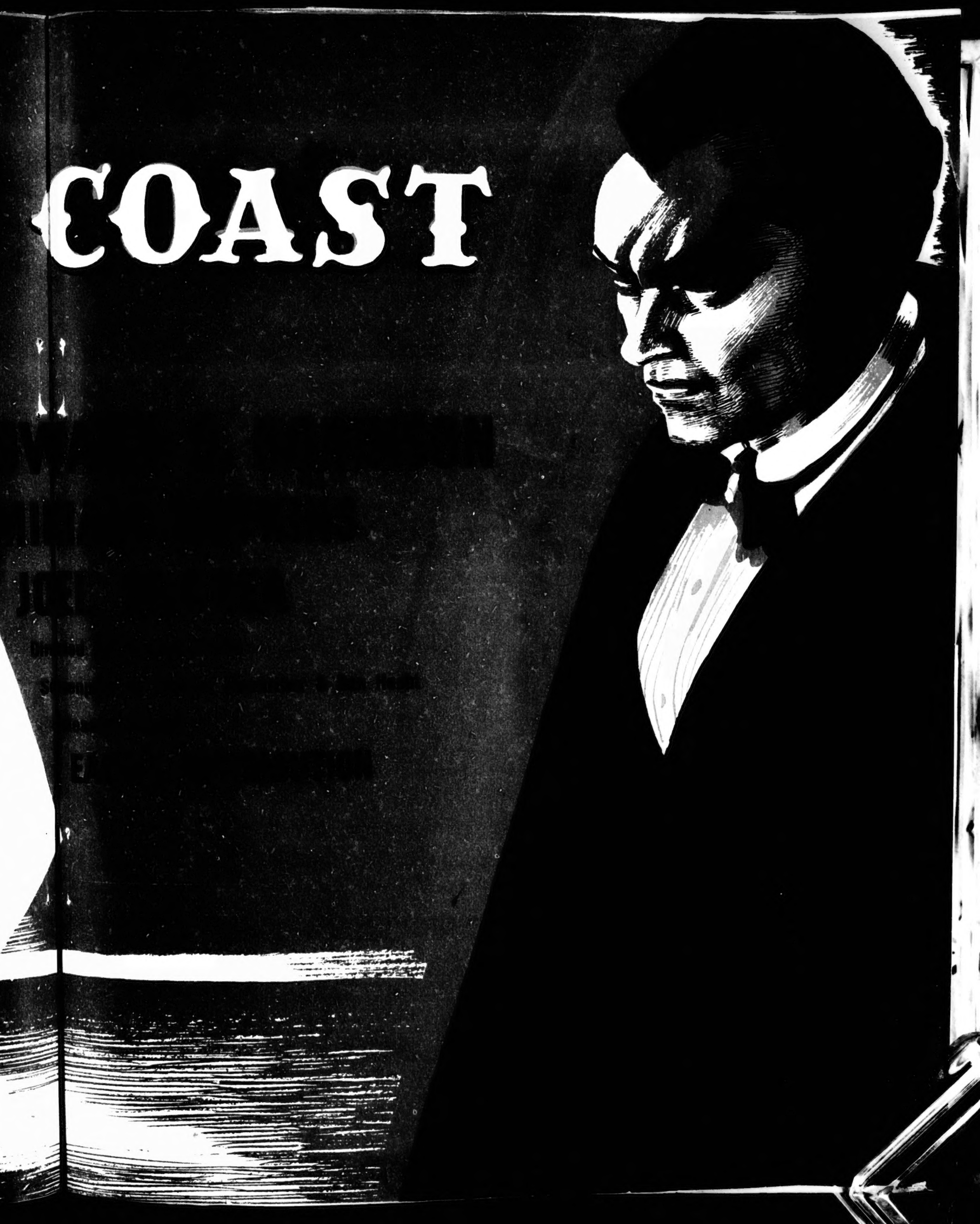
"Excellent tonic for the populace" **CINEMA**

Flanagan & Allen in "DREAMING"

Samuel Goldwyn presents

BARBARY

COAST



EAGLE-LION will present

MADONNA *of the* SEVEN MOONS

starring

PHYLLIS CALVERT
STEWART GRANGER
PATRICIA ROC

From the novel
"The Madonna of Seven Moons" by Margery Lawrence

Produced by R. J. Minney. Directed by Arthur Crabtree
Associate Producer, R. E. Dearing
In Charge of Production, **Maurice Ostrer**

EAGLE-LION

at

LEEDS, Tower Cinema
THURSDAY, JAN. 4th, 1945

GLASGOW, La Scala
THURSDAY, JAN. 4th, 1945

LIVERPOOL, Futurist
FRIDAY, JAN. 5th, 1945

BIRMINGHAM, Scala
TUESDAY, JAN. 9th, 1945

CARDIFF, Odeon
WEDNESDAY, JAN. 10th, 1945

NEWCASTLE-ON-TYNE, Essoldo
WEDNESDAY, JAN. 17th, 1945

all at 10.30 a.m.

TOTAL S.O. OR NOTHING

Buckfastleigh Rejects Draft Order

LOCAL Government electors of Buckfastleigh, South Devon, at a public meeting have turned down by 17 votes to 8 a proposal to apply for a Draft Order with the idea of permitting Sunday film services in the local kinema, on the ground that it would open the door to an application for a seven days' kinema licence.

The Clerk to the U.D.C. explained the vicar of Buckfastleigh, Rev. J. W. Timms, wished to arrange a series of Sunday evening film services, and W. Pickles, the proprietor of the local kinema, applied to the local Justices, who, however, informed him that they had no power to grant such an application even under special restrictions. Mr. Pickles, he added, was not at all interested in opening the kinema from a commercial point of view.

Rev. F. L. Riches Lowe, Congregational minister, said while appreciating the desire to hold film services in an attempt to keep the young people off the streets he would oppose the application if it meant opening the door to a full seven days' licence.

Mr. Wideatt, the Clerk, pointed out that the Justices could make restrictions, and at the proper time they would hear objections.

Rev. J. W. Timms, who initiated the idea, said he was bound to say that the resolution which had to be passed in an application for a Draft Order asked for a great deal more than they really wanted. In the circumstances he would much rather that the resolution was not passed and he would drop the whole idea, although it should be pointed out that such film services were held in many parts of the country. Although Buckfastleigh led in many things it would be rather odd if it led Devon in this matter by trying to get something which nobody had asked for. At the present time the kinemas open in Devon were under the Defence Regulations and in no place had a Draft Order been applied for.

The Mayor Will Attend Every Saturday

At the Odeon, Worthing, last Saturday, over 1,000 new members of the Odeon National Cinema Club Boys and Girls attended the inaugural meeting at the Odeon, Worthing. Special guests were the Mayor and Mayoress of Worthing, the Director of Education, and the Chairman of the Public Welfare Committee. The Mayor was made number one club member, and said that he looked forward to attending every Saturday morning regularly.

Clubs were also opened recently at Redhill, Woking, Fleet, Reading (the Odeon and the Pavilion), Winchester and St. Albans.

Juniors at Wednesbury

The fourteenth G.-B. Junior Club in the Midlands opened on Saturday, December 23. Manager Sydney Crewlow, of the Gaumont, Wednesbury, has proved such a popular "Uncle Sydney" to the local children that he has already secured a membership of approximately 1,000. The club will receive civic recognition for Coun. Hollingsworth, Mayor of Wednesbury, performed the opening ceremony.

Milnthorpe Public Hall, used as a kinema, with adjoining properties were sold to W. P. Dobson, of Milnthorpe, for £3,525 on December 6.

Eseza Makumbi, an African girl who has come from East Africa to play in MEN OF TWO WORLDS, new Two Cities' film

Manchester C.E.A. Postal Ballot

Monopoly Report Queries

Members of the Manchester and Salford branch are having a postal ballot to obtain a representative decision on two points in the Monopoly Report. In each case a plain "Yes" or "No" vote is required.

Exhibitors are being asked to state whether they are in favour or otherwise of the C.E.A. Committee's view of the following recommendations of the Film Councils:—

(1) Legislation should be introduced prohibiting conditional bookings, and requiring that every picture should be available to exhibitors free from all ties or obligations to take any other pictures from the same distributor or producer. The Tribunal should be required to arbitrate in any cases in which aggrieved exhibitors or producers alleged that the terms demanded were so unreasonable as to defeat the purpose of the legislation. The legislation restrictions as were imposed by the adoption of the so-called "S" List.

(2) The Tribunal should be empowered by legislation to arbitrate on complaints from firms in any section of the Trade against imposition of "bars" which are alleged to be unduly restrictive of the exhibition of films.

Replies were to be in the secretary's hands by December 30. Ballot papers have to bear the names of the kinema and the nominee (not the managers).

ARE INDEPENDENTS SPINELESS?

Manchester and Salford Outburst

INDEPENDENT exhibitors were vigorously assailed for their apathy and slothfulness by T. E. Robinson, at the meeting of the committee of the Manchester and Salford branch. Referring to the open talk on an independent C.E.A., he asked: "What inducement is there to lead such a spineless lot?" H. Newbould presided.

It was the poor rally by independents at the special meetings called to discuss the Monopoly Report that raised Mr. Robinson's ire. Some seemed to think, he said, that the branch committee accepted office to satisfy their vanity. Did they think the committee had nothing else to do than to attend committee meetings during the year or that their delegates enjoyed travelling to London twelve times a year, spending time and money, putting up with discomfort of travel, not to mention the comparatively insignificant item of braving the V 1 and V 2?

"Do they think that I, personally, enjoy acting as secretary for an honorarium, giving services to the Trade, which I would not sell to a commercial concern for £500 a year? What do they think we are?"

What Manchester Thinks

"This Trade has not even the sense of public duty to attend to its own interests. Members inveigh against circuit domination in their favourite pub, and they grumble about rental terms, and yet they cannot turn up to a meeting when they have, at all events, some chance of remedying their troubles.

"'What Manchester thinks to-day'—what a farce! I doubt whether the Manchester exhibitor has anything left to think with. His brain is completely atrophied from Trade matters by too much concentration on his hobbies. If he spent more time on his business and less on his horses and dogs he might have some justification in continuing the quotation.

If Circuits Get More Power

"One exhibitor told me that if the circuits got more power he would sell out to them. I wonder what chance they would have if they all wanted to sell out at the same time. I could give them some information on selling in such conditions. They are living in a fool's paradise, and I am seriously wondering whether they are worth continuing to work for.

"Recently, I have heard open talk on an independent C.E.A. What chance would it have under these conditions? I am definitely not in favour of such a move, but apart from that, what inducement is there for anyone to lead such a spineless lot? Thank goodness they are so lacking in initiative that it will never get anywhere.

Promise of Postscript

"The only inducement that I have in remaining in office is that some time, when this war is over and conditions approach normal, and when the signs of indigestion apparent now amongst the picture-going public, resolve into nausea, then if I am spared and I hear the question plaintively asked 'What is the C.E.A. doing about it,' I shall have the greatest pleasure in replying in no uncertain terms."

W. A. HOCKMAN said the apathy was not peculiar to the Manchester branch.

T. S. DAWSON remarked that those members who were so intent on committing suicide or were persuaded that the circuits were trying to murder them, failed to realise their voting power—one theatre, one vote. The little man had no justification for saying that he did not get a show.

Good Work by Circuits

W. A. HOCKMAN said the circuit membership of the committee served in the interests of the Trade as a whole. No one should be allowed to think there was continual strife between circuits and independents.

The CHAIRMAN: I quite agree. The fact of the matter is that the circuits are organised and independents are too independent to organise effectively. There is no one from whom I can learn more than from the circuits. It is not often I can learn anything from the independents.

Mr. HOCKMAN voiced appreciation of Mr. Robinson's work for the branch and the Trade. He had rendered service which had earned recognition in national Trade circles.

Gentlemen's Agreement

Some discussion took place on the gentlemen's agreement between Manchester licensees and the local Watch Committee for the exclusion of unaccompanied children from Sunday shows. It was pointed out that as there had been a sharp drop in the attendances at kinemas outside the central area—50 per cent. was mentioned—there was some justification for an adjustment to be made in the amount of the charitable contribution. As members are assessed on the basis of 6¼ per cent. of their takings, it was felt exhibitors had a strong claim for a review of the whole situation.

E. HAMSON: We are having a lot of trouble with 16-year-olds. It does not seem right to refuse admission to fellows of 15 who are working in factories. The age should be refused to 14.

H. ABBOTT: They say "We are old enough to earn £3 a week and not old enough to go to Sunday kinemas. Why?

It was decided to bring these facts to the notice of the Watch Committee and to ask for the lowering of the age limit to 14.

Sunday Labour Conditions

From the local secretary of N.A.T.K.E. was received a letter asking for the reopening of negotiations with the branch on the question of Sunday terms and conditions. When discussions were in progress in the late summer it was agreed that they should be postponed, but that if no agreement was reached by December local negotiations should be resumed. Mr. Donovan, of N.A.T.K.E., reported that 95 per cent. of his members had voted against Sunday work under present conditions.

A member of the committee pointed out that a great number of kinema employees were now working a smaller number of hours than was provided for in the agreement, and this ought to be taken into account in any negotiations.

Further inquiries are to be made as to the union's request in January.

Night Transport and Later Shows

The committee was informed that it was possible, if negotiations now in progress ended satisfactorily, arrangements would be made for a better night transport service. In that case, some kinemas would probably wish to continue their shows to a later hour than at present.

Catering Wages

During discussion on the catering wages agreement, attention was directed to the fact that the cleaner's rate per 24 hours, £1 15s., was much above that for the kinema cleaner. It was feared that this would be a cause of friction in those kinemas where there were cafés.

It was decided that the agreement should be reviewed by members of the branch with interests in kinema cafés and that they should report to the committee.

Branch Finances

When a statement was made on

Continued in column 2

branch finances it was pointed out that there was little likelihood of any increase in revenue unless areas to the south side of Manchester were attached to the branch.

Musical Backgrounds

A. SNAPE mentioned that many complaints had been received from patrons of background music being far too loud for them to hear the dialogue, and this detracted from their enjoyment of the films shown, especially when patrons were musically inclined. These people found it difficult to keep their attention on what they had come to see.

The SECRETARY: In other words, the tendency is to make dialogue the background to the music.

The CHAIRMAN asked members to let him have details of specific complaints so that they could be reported to the renters and passed on to the producers.

GENERAL COUNCIL'S VIEWS APPROVED

At Hants Special Meeting

HANTS and East Dorset branch members held a special meeting last week at Bournemouth, for a full discussion of the Monopoly Report and recommendations. They eventually gave general approval to the C.E.A. recommendations, but passed a resolution as an addendum.

This reads: "The branch views with regret the tendency eoward Government control of the kinematograph Industry, and asks the General Council to take all necessary steps to oppose any further control of our business."

At the outset of the discussion Mr. DEJONG (Odeon) said he had had instructions to state that on several paragraphs they would be abstaining from voting. There was much they favoured and much they did not like in the report.

Circuit Attitude

The Chairman, Ald. G. W. A. WRIGHT, said he appreciated that the circuit managers who were present had come there to discuss the report in a friendly manner. If they liked they could have sent all their nominees with instructions as to voting, and could have thus provided an uncomfortable time. On some of the clauses there was a clean-cut difference between circuits and independents.

The Tribunal

With regard to the major clauses as to the Tribunal, he thought some members of the Industry would welcome a neutral body to which they could go in case of serious difficulties.

It had been said that tricky problems of the Trade could not be understood by a neutral body. But those people who had read the report would admit that they had crystallised some of the trickiest problems of the Trade in the report in a way which had astonished him and many others in the Trade.

Neither independents nor circuits wanted Government control, but there were times when both had cried "Wolf!" loudly together. They should consider the full import of the tribunal. He took it it would be thoroughly impartial. "We ask the Tribunal to come in; the Tribunal does not say to us 'we are coming in to take control,'" added the Chairman.

Mears is "Scared"!

Coun. H. P. E. MEARS said he was "dead scared" of the thing. He had sat on the committee and accepted the decision of the majority approving the setting up of the Tribunal, but he felt that no Government Department was going to set up a Tribunal without powers of initiation, and once they got those powers the kinema would become an Industry of officials and forms, the same as in other industries where the Government had control.

They had already seen what had happened in regard to Tribunals in the farming and coal industries. He was definitely opposed to the circuits in many things, but he was perfectly in agreement with them that the Industry must fight shy, with all its power, of any form of Government interference in the Industry.

That was only the thin end of the wedge. Controls were all right in war time, but immediately peace came restrictions should be reduced until they were gone. He thought the Industry was quite capable of taking care of itself, but the proposal before them suggested that it was not. He then proposed the resolution given above, but further discussion on it was deferred until the report had been considered clause by clause.

The amendment was subsequently seconded by J. G. WOODS (Dorchester).

Control—but by Whom?

Miss WARDER (Tidworth) said the exhibitors were controlled now, and unless there was a good alternative, Government control was to be welcomed. "We would rather have Government control," she said, "than control by a few people at the top of the Industry."

The CHAIRMAN suggested that the resolution might be worded as follows: "Although agreeing in principle with the spirit of the Report and the General Council's findings, we nevertheless view with regret the tendency to Government control of the Industry, and ask the General Council to take all necessary steps to oppose this control on our business."

Coun. MEARS would not agree to the suggestion.

F. OKIN suggested that the method of trading in 1939 should be reverted to, and regretted that there was no mention in the Report of the abolition of the flat rate by the renters.

CAPT. CLEMENT asked how an award of the tribunal could be enforced if there was no Government control?

The CHAIRMAN concluded the general debate on the addendum. He said he had owned kinemas all his life, and as long as he could prove his ability to carry on his business properly he thought he deserved a place in the Industry and some protection against those people who were in a very powerful position in the Industry.

In these circumstances he welcomed some protective legislation—not Government control—to enable him to continue in his business and not be hounded out by any great powers that be. His father had been in the entertainment Industry and he was born into it. He could do his job providing someone did not come along with the power to hook him out of it with a kind of ruthless gangsterism.

Ald. WRIGHT recalled an incident when, because he refused to accept 50 per cent. bookings, he was told, "All right, we will soon bring you to your senses, we will build a theatre next door and push you out of business." His argument was, if he was inefficient, he would deserve to be kicked out, but if he showed ability and efficiency he wanted some kind of protective measure for the independent.

The addendum to the report was carried, only three voting against.

Other Points Accepted

In the discussion on the various paragraphs in the report and the recommendations of the General Council several interesting points were made, but eventually the whole report and the recommendations were accepted.

An amendment was suggested to paragraph 3 in reference to foreign interests in British film corporations, and it was proposed that the ban imposed should also apply to foreign management, but the meeting defeated the proposal.

The Studio End

In reference to paragraph 3, dealing with a Government studio, a discussion developed on the question of control.

Coun. G. BRAVERY said they could not be worse off than at present, when they were practically forced to take films offered in bulk at 50 per cent. or not at all.

Mr. TURNBULL said he thought it much fairer if they could get any dispute settled by an independent Tribunal and not be so dependent on a concern which offered films on such difficult terms.

Extensive damage was caused when a fire broke out at the Plaza, Consett, Co. Durham, on Christmas Eve morning. Consett N.F.S., aided by Stanley and other neighbouring units, got the fire under control in a little over two hours. Seats in the balcony and the flooring were damaged, while a part of the roof was destroyed.

Tyneside and District managers of Gaumont-British who attended a special preview of IN SOCIETY (G.F.D.) at the Gaumont Pavilion, Newcastle-on-Tyne. Also included in group are W. M. Cleminson, G.-B. Divisional Executive, John Specterman, G.F.D., and Selwyn Taylor, Divisional Publicity Manager

Bristol Independents Favour the "Medium" Film

Independents' Minority Report

A SPECIAL meeting of independent exhibitors in the Bristol area has been held to consider the Monopoly Report purely from the independents' point of view. The decisions arrived at by the meeting are to be forwarded to head office in the form of a minority report.

Coun. F. G. W. CHAMBERLAIN was voted to the chair, and there were present independent members of the branch, both from Bristol and outside towns. The report was gone through paragraph by paragraph and the result was that the whole of the C.E.A. committee's recommendations were approved, while at the branch meeting only half received approval.

In connection with the demand that no foreign-controlled corporation should be permitted to hold any interest in British kinemas, the CHAIRMAN asked if they wanted to go so far as that. He thought one kinema should be allowed as a shop window. A. B. ATKINSON agreed, and the paragraph was approved subject to this proviso.

"Medium" Pictures

There was also some discussion on paragraph four on British "B" pictures, the CHAIRMAN remarked that he did not think the ordinary exhibitor wanted the luxury productions; they wanted more medium-priced films or it might mean that the independents would be left without any quota pictures.

E. C. ROGERS said the question was whether the production of a larger number of pictures might not bring them back to the days of the quickies.

A. B. ATKINSON said they did not want to go back to those days, but they should remember that stars like George Formby and Gracie Fields made their names in cheap films.

The CHAIRMAN thought they could do with more of such films.

Mr. REES said they were also able to book them at a price which gave them a profit.

The paragraph was approved with the condition that exhibitors did not want to go back to the days of the quickies.

The Tribunal

Paragraph 5, which deals with the proposed Tribunal, also resulted in a discussion. Mr. REES thought the C.E.A. committee should be congratulated, while the CHAIRMAN expressed the opinion that it was the greatest thing in the Report. It gave them an enormous power, but they had to remember that it might not always be in their favour, sometimes decisions might be against them.

Mr. CHAMBERLAIN stressed the point that it was not a Government Tribunal that was proposed, but it would be a Tribunal that would have the power to enforce its decisions.

GEORGE ALLEN thought that if they asked the Government to interfere in one thing they might have them interfering in other things.

E. C. ROGERS asked if Mr. Allen could put forward any other form of tribunal that would answer the purpose.

The CHAIRMAN said they were discussing recommendations to certain proposals in the White Paper. They had to bear that in mind all the time.

Mr. REES said the Government had all the facts relating to the Industry, and he believed if legislation was introduced it would be to the advantage of the independent exhibitors.

Outside the Combine

In connection with paragraph 8, E. S. BRYDEN said he thought it was important for the independent exhibitors to support as far as possible the independent producers.

The CHAIRMAN remarked that was so, but it should not result in cheaper rentals for the circuits. It was generally the case that if the circuits did not want a film the independent exhibitors did not want it either.

It was agreed to send the decisions arrived at by the meeting to head office in the form of a minority report.

The funeral took place, on December 27, of Tom Farrow, 86, Roman Road, Hollingwood, Oldham, formerly of Fielden Terrace, Blackburn, a well-known industrialist and joint owner of the Pavilion, Mill Hill, Blackburn, when it opened 15 years ago.

S. Wales Discusses Monmouth Rating

Special Meeting to be Held

A DISCUSSION on Monmouthshire rating problems at the S. Wales C.E.A. branch meeting resulted in a decision to convene a special meeting of Monmouthshire members on January 3 and invite the C.E.A. valuers, Sidney H. and D. Graham Motion, to be present and advise.

Joseph Morgan (Gilfach Goch) presided over the meeting which was held at the Park Hotel, Cardiff.

The SECRETARY (W. J. Fooks) read a communication from the C.E.A. valuer firm regarding the revaluation of kinemas in Monmouthshire. In this it was suggested that as there had been an increase in the valuation on the present assessment it might be advisable to endeavour to see the valuation officer before he makes his new assessment.

R. DOOVER (Maesteg) thought the Monmouthshire men should be circularised as to whether they wanted a collective effort made or did they prefer to act individually.

W. PRICE (Tredegar) said that what they wanted to avoid was disunity. If they were going to do anything they must get together and show to the valuer that they were talking with one voice in the valuation area.

It was decided that a meeting of Monmouthshire members be convened for January 3 and that Mr. Motion be invited to be present.

A report of the proceedings at the last General Council meeting was given by W. BERRYMAN (Pontypridd) and supplemented by ARTHUR B. WATTS (Cardiff) and A. LOBLEY (Barry).

ARTHUR WATTS raised the question of delegates to the General Council. As they knew, the election of delegates would take place at their next meeting. He felt they ought now to have the full complement of delegates to which they were entitled, two more than attended at present. He formally moved that at the next meeting, which would be the annual one, two more delegates be appointed.

It was eventually decided that the Chairman and Vice-Chairman shall automatically be delegates with four others, making six in all.

The Secretary drew attention to the fact that it was intended to hold a Kinema Ball in aid of the Trade Benevolent Fund at the City Hall, Cardiff, on Friday, January 12, with dancing from 7 p.m. to 2 a.m. He hoped members would make early application.

Cheap Admissions for Children Rejected

Following a request by the General Purposes Sub-Committee of the Walsall Council that children be admitted at reduced prices to the kinemas on certain afternoons in the week up to 5 p.m., a letter was received from the local C.E.A. stating that, owing to war time conditions affecting taxation, etc., they were unable to recommend their members to comply with the suggestion.

Judy Clark and Jack Gilford are the screen's newest comedy team making their debut in Universal's THE RECKLESS AGE, which G.F.D. is releasing on Jan. 15

OSWALDTWISTLE KINEMA REOPENS

After being closed for six months, the Palladium, Oswaldtwistle, which sustained heavy damage in a civilian fire, was reopened on December 22.

Part of the building had to be re-roofed, the stage end of the theatre reconstructed and the entire seating reconstructed and overhauled. Decorations are of a rather austere character. For a long time, the proprietors were unable to get sanction for the work to proceed, but finally Major H. A. Preston, M.P., interested himself in the shortage of entertainment facilities in the town and raised the question in the House of Commons. Major Proctor's intervention has been largely instrumental in the Palladium being brought into service for the festive season.

Coun. C. J. Whitaker and W. Reader, proprietors of the Empire, Oswaldtwistle, are also the proprietors of the Palladium.

S. and E. Lancs Changes

The following changes have taken place in the membership of the South and East Lancashire branch: Star, Clayton-le-Moors, from J. Yates to Star Pictures (Clayton-le-Moors), Ltd., nominee C. G. Kelly; Kinema, Astley, to Vickers Kinema (Astley), Ltd., nominee R. N. Vickers; Wellington P.H., Stockport, to Tegarn Cinemas, Ltd., nominee E. Dutton.

STOP WATCHES

A stock of stop watches under Government control is available through the Horological trade to firms engaged on work of national importance.

Further information regarding the acquisition of these watches can be obtained from the:—

IMPORT LICENSING DEPARTMENT
BOARD OF TRADE
1/6 TAVISTOCK SQ., LONDON, W.C.1

SCOTS C.E.A. CONCLUDE MONOPOLY PROBE

Tribunal Suggestion Welcomed

AT the special meeting of the Scottish branch called to discuss the Monopoly Report, Capt. Cameron, chairman, presided over a very representative attendance of members. He explained that as George Singleton had been chairman of the Scottish sub-committee they had agreed that all resolutions would be put forward in its name.

GEORGE SINGLETON, outlining the reason for the report, said: "I often felt that those engaged in the day-to-day work of running our kinemas do not always realise the tremendously important part which the screen plays in the life of the nation. Very rarely do we think what this film Industry really means to the country.

"When you realise that to-day in Britain kinemas are providing entertainment for 30,000,000 people per week, in other words, two thirds of the population of the country, you will understand just how important the Industry is, and the great social implications behind such popularity.

Detailed Discussion

He then explained why the various committees had been appointed, and emphasised that the Scottish Committee had drawn up certain suggestions which had been sent to London and that this meeting had been called to consider the whole report with the sub-committee's recommendations.

It was agreed that each paragraph and recommendation should be taken separately and discussed in their order.

The Scottish Committee supported Paragraph 1 but recommended that an addition be made: "Consideration should be given to the possibility of further extension by vertically integrated combines of development of distribution." This was seconded by JAMES WALLACE and unanimously agreed.

Paragraph 2.—Mr. SINGLETON moved it be agreed.

Control

RITSON BENNELL, in moving an amendment, said he entirely agreed in principle, but he thought the words went too far. He suggested that the recommendation should finish with the first half and that the question of counter-holding of companies should be left to the discretion of the Government, who are quite capable of watching the point.

Sir A. B. KING: "Control of the kinemas in this country is something we have to regard. First we have the branches' opinion, after that General Council's and then the Board of Trade's. If the president considers that this is unworkable or causing friction, you can depend that the Board of Trade will take ample care. I support the General Council in Paragraph 2."

On a vote being taken, Mr. Bennell's amendment was defeated, only receiving three votes.

Studios

Mr. SINGLETON moved the adoption of Paragraph 3, and Mr. BENNELL again moved an amendment. He said that Paragraph 3 suggests that the Government should dispose of studios which it had requisitioned in accordance with its own ideas. There was no indication here that the public interest was concerned in any way whatever. The rights of independent producers were safeguarded already in Clause 1, and he thought it most undesirable that the Government should be invited to dispose of the rights of property belonging to independent private citizens without regard to the legal rights of these owners.

On a vote being taken, Mr. Bennell's amendment was lost, three votes being recorded

Let Well Alone

Mr. BENNELL again raised objections to Paragraph 4, saying that both proposals were objectionable. He thought the statement on the type of film to be produced a most desirable thing and that British studios, all things considered, were doing very well and it would be the wisest course to let well alone in this respect.

Nothing should be done in the meantime to make it more difficult for British productions to obtain and maintain their position in the overseas market. Any dictation on the activities of film producers would be detrimental to the whole Industry, and he strongly suggested that this was a matter which was best left to the judgment of the producers.

Sir ALEXANDER KING said that consideration would be given to the production of medium-priced pictures, and he suggested that the word "first" should be taken out of the paragraph.

Mr. SINGLETON said he had no objections and he thought the Scottish Committee would agree, and it was then decided to delete the word "first" from Paragraph 4.

The Tribunal

In considering paragraph 5, Mr. SINGLETON said all who would prefer that all our disputes would be settled within the Trade would find that the suggestion to appoint a Government Tribunal would strengthen the existing machinery within the Trade. It was an excellent thing from the angle of independent exhibitors, and he hoped it would have the whole-hearted support of the Scottish branch.

Mr. BENNELL moved as an amendment that the Tribunal should consist of members of the Industry, with an outside chairman if necessary, instead of an outside committee appointed by the Board of Trade. On a vote being taken, the amendment was defeated and the paragraph agreed to.

Accepted

Paragraphs 6, 7, 8, 9, 10 and 11 were agreed upon.

On paragraph 7, Mr. BENNELL said the proposed Film Finance Corporation was going to open up the possibility of films being used as a medium of propaganda to the particular Government of the time.

Quotas

Coming to paragraph 12, Mr. SINGLETON said that this paragraph had been objected to by the Scottish Committee, who suggested the following:

1.—No increase in quota.

2.—The present system of orders in Council and Double Quota for renters has had the effect of reducing the number of films available for exhibition, resulting in poor and unacceptable British films being forced on exhibitors and the public, with resultant damage and effect on British film distribution.

3.—We recommend the Orders in Council should be abolished, Treble and Double Quota abolished, and Renters' Quota placed entirely on the basis of footage. In that event, Exhibitors' Quota to be one-half that of Renters' to allow margin for selection and booking difficulties.

4.—Special consideration for Scotland, where many English pictures are unacceptable to public.

5.—If the Treble and Double Quota are retained and or any other method whereby renters can satisfy their Quota, excepting on British footage available to exhibitors, then Exhibitors' Quota should be abolished, thus ensuring British films being looked on their merit.

After some discussion, this was unanimously agreed.

Paragraph 13.—It was agreed to sup-

Continued on page 14

SCOTS PROTEST AGAINST INCREASED QUOTA

Demand that British Films be Booked on Merit

FOLLOWING the special meeting on the Monopoly Report, the Scottish branch held its normal monthly business meeting under the chairmanship of Capt. Cameron. The chief feature of the discussion was the quota, news of alterations in which brought forth pointed remarks on British films.

LOUIS DICKSON, in giving the report on the General Council meeting, said that the question of expenses of Scottish delegates was continued for further discussion, and that practically no support at all had been forthcoming for the branch's ideas on superannuation.

Sir A. B. KING, supplementing, said that, regarding the delegates expenses, all data would be got ready for the annual meeting, and that while the Council were generally not against superannuation for personnel, it was felt that independent exhibitors could wait for this until after the war.

In reply to a question by A. E. PICKARD, who thought there should be a percentage tax on total receipts, Sir A. B. KING said that there was no entertainment tax campaign meantime and that the opinion had been general that we should wait till the tax came back to normal. He thought the whole entertainment tax idea was due to be overhauled. In fact, he was in favour of complete abolition.

Quota Problems

W. B. O. MACDOUGALL said that the Board of Trade was increasing the quota, and as in Scotland it was very hard to get good films to fulfil the present percentage, it would be practically impossible to fulfil the new rate. He thought Scotland should protest at the increase.

It was a well-known fact that British films were more or less flops in Scotland and they should protest strongly against any further raising of the quota. He therefore sought to put before the meeting a resolution asking that a copy of it be sent to the Board of Trade, the Secretary of State for Scotland, members of the General Council and every Scottish M.P. The resolution was:—

That this meeting of the Scottish branch considers the forcing by law of the showing of unacceptable British films is extremely harmful to the British film Industry and constitutes a severe tax on independent Scottish exhibitors. While recognising that the quota on exhibitors cannot be completely abolished during the term of the present Act, we strongly protest against the Board of Trade's proposed increase above 15 per cent. on exhibitors' quota.

H. J. GREEN, seconding, said that quota and bars were two of the most important items concerning exhibitors to-day. The quota especially applied closely to Scottish exhibitors. In the first ten years of the Quota Act the percentage rose from 5 per cent. to 20 per cent.

They had struggled along, and in the course of ten years the Quota was raised from 12½ per cent. to 15 per cent., and that bore harder in Scotland than anywhere else. The way the quota worked was that people did not get what they paid for.

Bad entertainment was bad alike for the Industry and the exhibitor. They had had 15 years' trial of this quota and it is time now to abolish it altogether. It must go on until 1948, but they should resolve to keep asking that no increase be made in the quota for this year. It was in their own interests and in the interests of those who paid for those pictures.

Mr. BEDGOOD, associating himself with Mr. Green, said that if that was the case in big halls, what about the poorer halls which got even less support than the big ones. One exhibitor remarked that his patrons only looked to see if it was a British film, and then they did not come in.

Sir ALEXANDER KING, in support, said that all the powers of the Trade should be used to try and prevent the figure being increased from 15 per cent. It would be a hard fight, but he thought it was time to stake the claim.

He was in favour of British films if they were good, but on going through some figures he made out that the actual footage of British films available was only 15.2 per cent., and if they were to be compelled by law to show other unacceptable pictures it would make things much worse.

He suggested that data should be collected regarding poor British pictures which they had been compelled to show. They ought to protest now against the new Act as if they were not careful the finishing point of this might be the starting point of the new one.

Public Enemies

He had been astounded to read in the Press the other day that the Lord Mayor of Manchester, in a speech, had expressed his astonishment at the low quota of British pictures and had eulogised a certain picture which everyone in that room knew had been an absolute flop. Such statements were the worst advertisement for British films possible.

Mr. MURRAY ventured the opinion that if shorter British pictures could be made and put on as second features this might help the quota.

J. MACBRIDE said that they in Scotland had discussed this quota business for a number of years, and he would say again that if Scottish exhibitors had the guts not to show British pictures and not to bolster up poor British films the Board of Trade would have something to think about in prosecuting 500 exhibitors.

RITSON BENNELL said that he did not want the idea to get abroad that this meeting was acting as an advertising agent for American films to the detriment of British films, nor did he want the meeting to become a publicity campaign against British films. The majority of British films were much better than some American films.

Although he confessed that what had been said about British films in general was to a great extent true, yet we had had a considerable number of very good British films, much better than the majority of American films, but the whole trouble was that there were not enough good British films to satisfy the quota.

GEORGE SINGLETON said in regard to our obligations under the Quota Act they as a Trade had been too fair in their anxiety to fulfil their requirements. The Act was introduced so that the British film Trade should prosper, and it had developed until exhibitors were compelled to show unworthy and unacceptable British films. The Quota Act had done more to damage the Industry than anything else.

There certainly was a dis-taste for British films, and in his opinion British films should exist solely on their own merits. He, like everyone else, was anxious to see British films all over the world. They were patriots and insisted that only the very best was good enough for this country. Good British films had suffered and were suffering by bad British pictures which they were being compelled to show. No good producer needed a Quota Act to have his films shown. Every exhibitor wanted good films, films in which he would have pride, pleasure and profit in showing.

GEORGE KEMP said that as exhibitors they want to show British films, but the dice were loaded against them. At the present moment they are spending huge sums of money in publicising a certain British picture, and he knew before ever it was shown in Scotland that it would be a gigantic flop. The type of film which had been produced recently was an insult to the British film Industry.

Sir ALEXANDER KING, in summing up, said that Mr. Bennell and Mr. Singleton's remarks could be taken as the considered opinion of the branch and the resolution proposed by Mr. MACDOUGALL was unanimously carried with instructions to be forwarded as agreed.

Secretary's Report

J. R. TURNER (secretary), earlier in the proceedings, gave a report of the executive meeting in which he intimated that arising out of the recent correspondence regarding the meeting with Prestwick Town Council, it had been considered that such a meeting was unnecessary at this time.

The sections had little or nothing to report, only that Dumfries now were holding quarterly meetings, and that at Dundee the question of the bye-laws was still under negotiation with the Town Clerk.

Continued from page 13

SCOTS CONCLUDE MONOPOLY PROBE

port the recommendation regarding this paragraph.

Paragraph 14.—The Scottish Committee agreed, and on Mr. SINGLETON'S motion this was agreed to.

Paragraph 15.—The Scottish Committee considered this paragraph desirable if workable, and this was agreed to.

Paragraphs 16 and 17 were agreed to as in the report, as were the remaining paragraphs, 18 to 22, the recommendations of the committee being accepted

This being all the business, on the motion of JAMES WALLACE a very hearty vote of thanks was accorded to George Singleton for the very concise and intelligent manner in which he had presented the committee's findings.

The CHAIRMAN, in closing the meeting, complimented the meeting on the way it had carried through the business, saying that Mr. Singleton's points had been cleverly met and that Mr. Bennell's points had all been dealt with very fairly and fully

Mr. & Mrs. GEORGE COWAN

for

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THEIR HEAD OFFICE ASSOCIATES AND THEIR MANY NORTHERN EXHIBITOR FRIENDS

"REPRESENTING THE PICK OF THE INDEPENDENT FILM COMPANIES"

SCOTS BRANCH ANNUAL MEETING

Following the monthly meeting the Glasgow and West of Scotland Section considered nominations to be submitted at the annual meeting for five delegates to the General Council, five members to the Executive, five members to the S.C.T.B.F. Committee, and unanimously agreed to support the nomination of James Wallace as vice-chairman of the branch.

It had been decided that the annual meeting of the branch will be held in the Grosvenor as usual on Wednesday, January 31, and that the charge for luncheon tickets would be 5s.

Invitations were being sent to the National President and Vice-President, the General Secretary, to the Lord Provosts of Glasgow and Edinburgh, and as the cheque for the recent Red Cross Prisoners of War Appeal would be handed over, Lord Kinniard would be in attendance.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Agitator, The (Anglo-American)—British.	95 min. (U)	Billy Hartnell, Mary Morris, John Laurie.	Political comedy melodrama describing the taming of a rabid young socialist. Story somewhat vague, but characterisation and detail good.	Good average British programmer. Safe for the family.
And Now To-morrow (Paramount)—American.	86 min. (A)	Alan Ladd, Loretta Young, Susan Hayward.	Precision-built romantic melodrama. Story a trifle novelettish, but characterisation good and feminine appeal obvious.	Very good general programmer. Safe for the family.
*Animal Wonderland (Renown)—British.	34 min. (U)	F. Ratcliffe Holmes, Elsa Tee.	Interesting animal film taken at Whipsnade and Regent's Park Zoos. Photography good and commentary excellent.	Good general booking for adults and children alike.
Barbary Coast (Ealing Dist.)—British.	92 min. (A)	Edward G. Robinson, Miriam Hopkins, Joel McCrea.	Spectacular period drama of the Californian gold-rush. Well directed. All round good acting.	A first-rate booking for family halls.
*Goodnight Vienna (Equity)—British.	71 min. (U)	Jack Buchanan	A gay and romantic musical with settings in old Vienna. Originally reviewed in Kine. March 31, 1932.	Good booking for family and industrial halls. Children will enjoy it.
Magic Seed, The (Soviet Film Agency)—Russian.	(L.C.C. U) 76 min.	Vova Tumalaryan, Nina Zavarova.	Fairy story for grown-ups and children alike. Well acted interesting production if rather long.	Good booking for specialised halls and juveniles.
*Nell Gwyn (Equity)—British.	75 min. (A)	Anna Neagle, Cedric Hardwicke, Jeanne de Casalis.	Spectacular British costume comedy melodrama, originally reviewed in Kine. August 9, 1934.	Very good star and title revival.
*Patient Vanishes, The (Pathe)—British.	83 min. (A)	James Mason, Mary Clare, Margaret Vyner.	Actionful crime melodrama slickly adapted from one of David Hume's "Mick Cardby" detective series.	First-rate thriller for the crowd. Hardly for children.
*Rookery Nook (Equity)—British.	96 min. (U)	Tom Walls, Ralph Lynn.	Reissue of the famous Walls-Lynn-Hare Aldwych play. Orginally reviewed in Kine. February 13, 1930.	Fair box-office attraction for the industrial halls and children.
Woman in the Window, The (RKO-Radio)—American.	95 min. (A)	Edward G. Robinson, Joan Bennett, Raymond Massey.	Skilfully contrived and brilliantly acted and directed thriller. Star values and climax terrific.	Excellent general booking. Hardly suitable for youngsters.

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

And Now To-morrow

Paramount. American (A). Directed by Irving Pichel. Featuring Alan Ladd, Loretta Young and Susan Hayward. 7,717 feet. Release not fixed.

PRECISION-BUILT romantic melodrama, freely adapted from a best-seller by Rachel Field, who wrote "All This, and Heaven Too," telling how the unconventional courtship of a socialite and a self-made specialist brings the haves and have-nots closer together. The tale, incidentally, makes frequent visits to the clinic, flirts with sociology, and finds its most exciting moments in clandestine love, but it attempts too much to make a profound contribution to screen literature. Its leading players, nevertheless, endow its generous hokum with much popular and more feminine appeal. It's box-office, star-embossed novelette. Very good general booking.

Story.—Emily Blair, proud and beautiful daughter of a wealthy mill-owner and boss of Blairstown, becomes engaged to Jeff Stoddard, a young man in her own station, but their wedding is indefinitely postponed when a sudden attack of meningitis leaves Emily stone deaf. She travels far in search of a cure, but without success. Finally, Doctor Weeks, their family practitioner, persuades Merek Vance, a young ear specialist who had risen from poverty to eminence in his profession, but retains his contempt for the idle rich, to take up her case.

He experiments with different cures, but while all this is going on, Janice, Emily's immoral sister, completely captivates Jeff. Jeff hasn't the courage to tell Emily, but in the meantime she, having witnessed Merek perform a miracle in the slums, agrees to act as his guinea-pig and test a new serum. It works, Emily is cured, and the Jeff and Janice problem is solved by Emily's marriage to Merek.

Acting.—Loretta Young is both attractive and appealing as Emily, but Alan Ladd, although keen, sensitive and sincere, is more at home in gangster parts and should stick to his last. Happily, Susan Hayward, the girl who made the Hairy Ape's hair bristle, is just right as Janice, and so is Barry Sullivan as the weak Jeff. There is nothing wrong with the supporting cast, either.

Production.—The detail is very good—the heroine can only "hear" a conversation by watching the speaker's lips, and there is never a slip-up—but the many threads to the hectic "Pride and Prejudice" story are too neatly and quickly tied at the finish for the play to carry complete conviction. However, its failure to reach the heights does not prevent it from being substantial and agreeable club sandwich. Far from it! It has three sturdy buttresses in its cunning sociology, exuberant clinical by-play and colourful triangle asides, and these, in turn, are topped by obvious and considerable title, star and author values. In all, no mean popular box-office attraction.

Points of Appeal.—Crowded plot, popular sentiment, shrewd dramatic twists, obvious feminine angle, intriguing title and big star values.

The Magic Seed

Soviet Film Agency. Russian (L.C.C. Cert. U). Directed by S. M. Eisenstein. Featuring Vova Tumalaryan and Nina Zavarova. 6,800 feet. Release not fixed.

AN interesting Russian fairy story which, while ingenious, suffers from being a little heavy-handed and drawn out at times. It is as much an allegory as a fairy tale, and perhaps for this reason will not be so pleasing to children who are expecting their Prince Charming, and so on. However, it should prove a good booking for specialised halls.

Story.—Two poor children, Andreyka and Mariyka, are one day visited by a blacksmith magician who tells them there are two magic grains in the world—one held by a wicked ogre who will die if it is taken from him, and the other he himself possesses. He gives it to the children to cultivate, and then ensues a fight between them, aided by kindly Doctor Knowall, and the minions of the wicked ogre who do all in their power to destroy the plant as it grows. The powers of evil are finally outwitted, the ogre's grain taken and what was once a poverty-sticken countryside becomes bountifully filled with all the necessities of life. The two children then go off with the blacksmith to take the seed to the less-fortunate parts of the world.

Acting.—The two children are very well presented. They are natural and attractive. As Doctor Knowall, V. Gribkov is good, and M. Pereversev's blacksmith is a strongly depicted character. The ogre and his minions are all portrayed in grotesque manner but are equally effective.

Production.—The story is told in narrative form, the words being spoken by Wilfred Pickles. Sound effects are included. The famous Russian director, Eisenstein, seems to have made a fairy story with a dual purpose—the wicked ogre can be regarded as a capitalist, and the children as the workers of the world who eventually unloose the power he has kept selfishly to himself. Or, alternatively, one can look at it with the ogre as unfertile earth, his minions as the pests which attack plant life, and the children as the workers who strive to make the ground yield. Anyway, basically it is not so much magic, although there are several instances of trick photography, as hard work, that brings the children the things they have always wanted.

Points of Appeal.—Ingenious fairy tale by one of Russia's most famous directors with an appeal both to children and in a more sophisticated sense, to grown ups; good acting and general presentation.

Continued on page 28

Claudette COLBERT

DAVI O.

"Since You

His first picture sin 'GO

Directed by Jo Cro

PROVINCIAL TRADE SHOWS

GLASGOW Picture House Jan. 9 at 10.
CARDIFF - Empire - - Jan. 9 at 10.

LEE
NEV

Jennifer JONES

Joseph COTTEN

Shirley TEMPLE

O. SELZNICK *presents*

u Went Away ”

“GONE WITH THE WIND” and “REBECCA”

Cromwell • UNITED ARTISTS

LEEDS -	Majestic	Jan. 10 at 10.0	SHEFFIELD -	Regent	Jan. 12 at 10.0	BIRMINGHAM	West End	Jan. 16 at 10.0
NEWCASTLE	Pavilion	Jan. 12 at 10.0	MANCHESTER	Gaiety	Jan. 12 at 10.15	LIVERPOOL -	Trocadero	Jan. 16 at 10.0

Monty WOOLLEY

Lionel BARRYMORE

Robert WALKE

"Leslie"

the memorable heroine of "Dark Waters"
. . . a girl as vivid as Mildred in "Of
Human Bondage" . . . as compelling as
the second Mrs. DeWinter in "Rebecca"
. . . as glorious as "Scarlett O'Hara"
. . . . you'll never forget Leslie . . .

D

BENEDICT BOGEAUS presents

MERLE OBERON
FRANCHOT TONE
THOMAS MITCHELL

ARK WATERS

Y BAINTER • ELISHA COOK, Jr.
JOHN QUALEN • REX INGRAM
HAE McKINNEY • ALAN NAPIER

Directed by
ANDRE DE TOTH

UNITED ARTISTS

PROVINCIAL TRADE SHOWS

HAM	Scala - -	January 12 at 10.30
F - -	Odeon - -	January 16 at 11.0
S - -	Scala - -	January 16 at 10.45
HESTER	Market St. -	January 16 at 10.45
GOW -	La Scala -	January 16 at 10.45
FIELD -	Cinema House	January 17 at 10.45
POOL -	Scala - -	January 19 at 10.45

Angelus Pictures

presents

GEORGE SANDERS ★ LINDA DARNELL

in

Anton Chekov's

Summer Storm

with

ANNA LEE

HUGO HAAS ★ LORI LAHNER ★ JOHN ABBOTT ★ SIG RUMAN

JOHN PHILLIBER and EDWARD EVERETT HORTON

Produced by **SEYMOUR NEBENZAL** ★ Directed by **DOUGLAS SIRK**

PROVINCIAL TRADE SHOWS

GLASGOW Picture House Jan. 17 at 10.45
CARDIFF - Empire - - Jan. 19 at 11.0
LEEDS - Scala- - - Jan. 19 at 10.45
MANCHESTER Market St. Jan. 19 at 10.45
BIRMINGHAM West End - Jan. 23 at 10.30
SHEFFIELD - Regent - Jan. 23 at 10.45
LIVERPOOL, Trocadero, Jan. 23 at 10.45

UNITED ARTISTS

Continued from page 15

The Agitator

Anglo-American. British (U). Directed by John Harlow. Featuring Billy Hartnell, Mary Morris and John Laurie. 8,550 *feet. Release not fixed.*

POLITICAL comedy melodrama, set in the industrial north, describing the taming of a rabid young Socialist by the unexpected inheritance of power, wealth and position. Types are extremely well drawn—Billy Hartnell reveals unsuspected talent and range in the lead—and the detail is neat, but much character and colour are lost by its refusal to take sides. Nevertheless, it has its moments and obvious mass appeal. Its biggest enemy is its title. Good average British programmer, and quota at that!

Story.—Peter Pettinger, a mechanic employed, like his father before him, by Overrends, Ltd., machinery manufacturers, believes that his employers had robbed his father of an invention. The sense of injury and a natural gift of the gab makes him the self-appointed mouthpiece of his fellow-workers. When he attacks the deceased father of Mark Overrend, managing director of Overrends, in the Press, Mark sends for him.

He recognises Peter's grievance, and on his death shortly afterwards Peter inherits £40,000 in payment of his father's invention and control of Overrends. Once in the saddle he finds that being a capitalist and employer is no sinecure, and his lack of experience nearly brings the firm to ruin. Meanwhile, he learns to his chagrin that his father had stolen the invention in the first place. He then takes a holiday to learn the rudiments of big business!

Acting.—Billy Hartnell is very good as begger-on-horseback Peter. He is never lost for a word yet subtly suggests a fish out of water. Mary Morris is adequate in the only worthwhile feminine rôle, and John Laurie, Moore Marriott, Frederick Leister and J. H. Roberts are the best of the shrewdly chosen rest.

Production.—The story, clearly showing how power and riches embarrass the gas-bag, opens well, but subsequently both script writer and director are over-cautious and their restraint, born apparently of a conscientious desire to be fair to both sides, finally results in a somewhat protracted and bloodless contest, seldom provocative or controversial. Most of us prefer our entertainment and propaganda to have more punch. But to be fair, it is no waste of time witnessing Billy Hartnell's accurate and sustained portrayal. Incidentally, there are few faults that the scissors couldn't remedy.

Points of Appeal.—Good characterisation and detail, sly sense of humour and quota ticket.

The Woman in the Window

RKO-Radio. American (A). Directed by Fritz Lang. Featuring Edward G. Robinson, Joan Bennett and Raymond Massey. 8,550 *feet. Release not fixed.*

TAUT, skilfully contrived, finely acted and brilliantly directed crime melodrama covering the many breathless and unexpected complications which follow a self-defence killing committed in compromising circumstances by a university professor. Story fundamentals are not exactly original, but they are paraded with such a fine sense of the dramatic and with such careful regard for logic that the whole acquires a new and exciting façade and twist. One of the best thrillers seen for many a day. Excellent general booking, a box-office sitter.

Story.—Following the despatch of his wife and two children to the country, Richard Wanley, a professor of psychology, repairs to his club to dine with two close friends—Frank Lalor, an assistant district attorney, and Barkstane, a doctor. Richard, who regrets he is now too old for love and adventure, settles down with a book after dinner and asks the waiter to call him at ten-thirty.

On leaving the club he meets Alice Reed, a ravishing artist's model, and accompanies her home. While they are discussing art, a stranger, who later turns out to be Claude Mazard, a well-known financier, enters with his own key, and in a jealous rage attempts Richard's life. Richard kills Mazard in self-defence, and, to avoid scandal, conspires with Alice to dispose of the body. Later, Heidt, Mazard's bodyguard, attempts blackmail. Richard and Alice then plan to dispose of him, but Heidt is too clever for them. Richard's thoughts then run to suicide, but a last-minute twist furnishes an exciting, plausible and morally sound ending.

Acting.—Edward G. Robinson gives a really first-rate performance as Richard Wanley, Joan Bennett is a cool, alluring and provocative Alice, and Dan Duryea is very true to type as blackmailer Heidt. Raymond Massey and Edmond Breon also impress as Lalor and Barkstone. The cast is hand-picked.

Production.—The story is not only skilfully constructed, but decorated with many brilliant touches of suspense. The audience is able to share the dilemma, but seeing and knowing all heightens rather than lessens the tension. Its secret is the fine acting of Edward G. Robinson, Fritz Lang's unhurried, but artistic, direction, the outstanding photography, impeccable timing and fine dialogue. It's definitely in the "Double Indemnity" class. We could, of course, say much more, but are honour bound not to disclose its thrilling and surprise ending. We can, however, and will, reiterate our confidence in its general box-office success.

Points of Appeal.—Cleverly constructed story, masterly direction, great moments of suspense, superb photography and box-office title, stars and climax.

Animal Wonderland

Renown. British (U). Directed by F. Ratcliffe Holmes. Featuring F. Ratcliffe Holmes and Elsa Tee. 3,045 *feet. Release date February* 19, 1945.

AN interesting feature picture, well photographed, and introducing some of the fine specimen animals we have in captivity both at Regent's Park Zoo and at Whipsnade, where they can wander in surroundings comparable to those that should have been their natural inheritance. The commentary, with its patches of humour, enlightens us on the animals' pedigree. A film that should be enjoyed by animal lovers, yet will delight, and at the same time amuse, those not within reach of any of these animal haunts.

Production.—Much of the photograhpy shot at Whipsnade gives cause for e[illegible]oyment and at the same time, almost m[illegible]kes o[illegible] believe that it might be somewhere [illegible]midst [illegible] African game preserve. The antic[illegible] of th[illegible] anthropoids, by their natural behav[illegible]our, gi[illegible] cause for a great amount of merrim[illegible]nt.

Points of Appeal.—Good photograp[illegible]y, an e[illegible]cellent survey of animals in thei[illegible] almo[illegible] natural surrounds, and quota ticke[illegible]

Fifty-two members of New Realm head office staff were the guests of the directors at the annual staff lunch; a presentation of gold sleeve links was made to each of the two directors, E. J. & S. A. Fancey

REISSUES

The Patient Vanishes

Pathé. British (A). Directed by Lawrence Huntington. Featuring James Mason, Mo[illegible] Clare and Margaret Vyner. 7,430 *feet. Relea[illegible] not fixed.*

ACTIONFUL crime melodrama, slick[illegible] adapted from one of David Hume[illegible] "Mick Cardby" detective series. This fil[illegible] was reviewed in the KINE. of March 27, 19[illegible] under the title of "This Man is Dangerous[illegible] and we unhesitatingly gave it as a "first-cla[illegible] thriller for the crowd." Since not much tim[illegible] has elapsed since its first showing, the verdi[illegible] is in no way altered. It has an exciting plo[illegible] fast action, good thrills and popular romant[illegible] and comedy asides. A good reissue.

Goodnight Vienna

Equity. British (U). Directed by Herbe[illegible] Wilcox. Featuring Jack Buchanan. 6,500 *fee[illegible] Release not fixed.*

ALMOST 13 years ago Herbert Wilcox pr[illegible]sented us with a masterpiece, "Goo[illegible]night Vienna," a gay and romantic music[illegible] featuring Jack Buchanan, and with Ann[illegible] Neagle still climbing the ladder of succes[illegible] Old though this film is, it still retains som[illegible] of its original freshness, and the music wi[illegible] continue to charm both young and old alik[illegible] "Goodnight Vienna" was first reviewed i[illegible] KINE. March 31, 1932.

The Barbary Coast

Ealing Dist. American (A). Directed b[illegible] Howard Hawks. Featuring Edward G. Robi[illegible]son, Miriam Hopkins and Joel McCre[illegible] 8,200 *feet. Release not fixed.*

A PERIOD drama of the Californian gol[illegible] rush days with some good acting from th[illegible] stars. Miriam Hopkins excels herself, as d[illegible] four of the supporting rôles—Walter Brenna[illegible] Frank Craven, Brian Donlevy and J. M[illegible] Kerrigan.

The story, which sets off to a promisin[illegible] start, tends to slide towards the latter half o[illegible] the film, but is kept together by the excelle[illegible] atmosphere, and the all-round high standar[illegible] of acting. This reissue should prove to be [illegible] first-rate booking for all the family halls; [illegible] was first reviewed in KINE., October 24, 1935.

Nell Gwyn

Equity. British (A). Directed by Herbe[illegible] Wilcox. Featuring Anna Neagle, Cedric Hard[illegible]wicke and Jeanne de Casalis. 6,81[illegible] fe[illegible] *Release not fixed.*

SPECTACULAR British costume co[illegible]med[illegible] melodrama, first reviewed in the KINE[illegible] on August 9, 1934. The story, which [illegible]mainly deals with the long and ardent associa[illegible]ion o[illegible] Charles II and Sweet Nell of Old [illegible]Drury[illegible] seldom strays from the royal bedroom, but i[illegible] nevertheless, displays a lively, honest [illegible]ind, a[illegible] times, moving robustness. Moreove[illegible], its period decor prevents it from exhibiti[illegible]g any blatant signs of age. A winner firs[illegible] and second time out—it has been reissued b[illegible]fore—it still retains many powerful and [illegible]otent popular box-office characteristics. Ver[illegible] good star and title revival.

Rookery Nook

Equity. British (U). Directed by Tom [illegible]Walls[illegible] Featuring Tom Walls and Ralph [illegible]Lyn[illegible] 8,670 *feet. Release not fixed.*

WITH the famous Tom Walls-Ralph [illegible]Lyn[illegible] Robertson Hare trio, "Rookery [illegible]Nook[illegible]" though 15 years of age, should prove t[illegible] be a fair box-office attraction for the ind[illegible]strial halls, and the children. It was ori[illegible]nally reviewed in KINE. February 13, 1930.

Group at Annual Luncheon of A.B.C. Midland Circuit Managers at Imperial Hotel, Birmingham

Birmingham's £26,000 for Charities

LICENSING REPORT

For the third year in succession, ...e Birmingham Public Entertain...ents Committee report that Sun...ay performances at the city's ...inemas during 1944 will provide ...proximately £26,000 to be applied ... charitable objects. The Birming...am and Midland Trade Benevo...nt Fund is again allotted £650, ...e Musicians' Union (Birmingham ...anch) Benevolent Fund £100, ...nd the Variety Artistes' Benevo...nt Fund and Institution £50. The ...ief disbursements proposed are ...3,000 to the Birmingham ...ospitals Council for the local ...ospitals and kindred purposes, ...,500 for the Lord Mayor of Bir...ingham's War Relief Fund, and ...,000 for the Birmingham ...W.C.A.

...censing Detail

The report shows that 243 buildings in ...e city are now permanently licensed, ...ese including 88 kinemas, 4 theatres, ... music-halls, and 148 other places ...ensed for music, singing and dancing, ...age plays, and kinematograph exhibi...ons. A number of licences are in ...eyance, the houses having been ...str...d or closed as the result of war ...ndi...ons. In these cases the licences, ...hile technically in existence, will not ...gain operate until the Justices' Sur...yor has certified that the places are ...nitorally suitable for public use.

...enovations

Re...irs or renovations were found ...ring the annual inspection to be neces...ry ... 47 kinemas, and these received ...e ...ntion. Irregularities which had ...curr... during the year had been ...adj...h as they arose, eight licensees ...d ... owner having been required to ...te... meetings of the committee, in ...on...ion with breaches of the regula...ons, including defaults by the operating room staffs, the careless disposal of film, the absence of an operator from the enclosure, and in one instance the unauthorised presentation of a stage play.

Films

No complaint was received in respect to the films exhibited in the city and no film had to be specially viewed by the Justices. The monthly reports submitted to the committee with respect to the programmes at the kinemas had not called for any adverse comment, nor had recourse been necessary to the arrangement whereby the adjoining licensing authorities in the Midlands take joint action with regard to films which are open to question.

Joint Committee

Meetings of the Joint Committee of the Justices and the Cinematograph Association had been discontinued during the war, but matters affecting the exhibitors in general had been dealt with through the Association.

In Memory of C. Ogden

At last week's meeting of the South and East Lancs branch of the C.E.A. it was announced that a donation of £1,000 had been received to endow a bed at "Glebelands" in memory of the late Charles Ogden.

ARTHUR PEEL announced that he had received from Reginald C. Bromhead, C.T.B.F., a letter in the following terms: "I am sure you will be interested to learn that I have to-day received a cheque for £1,000 from the Misses S. J. and C. Ogden to be applied in the endowment of a bed at "Glebelands" in memory of the late Charles Ogden. Needless to say, the board of management and myself very greatly appreciate this generous donation."

Members spoke of the high esteem in which the late Charles Ogden was held, a friend of all, and the pleasure it afforded his colleagues that his memory was to be perpetuated in such a manner.

MAJOR INDEPENDENT DISTRIBUTORS WITH NEW AMERICAN AND ENGLISH PRODUCT REQUIRE REPRESENTATIVES, FULL KNOWLEDGE OF TERRITORY, FOR LEEDS (YORKS.), CARDIFF (SOUTH WALES & WEST OF ENGLAND). TOP SALARY & COMMISSION RIGHT MEN. PROGRESSIVE POSITION. PARTICULARS IMMEDIATELY. A Box 1,000, "KINE WEEKLY"

NO FREE SEATS

S. and E. Lancs Branch Decides Against Privileges for Soldiers on Leave

ACCRINGTON exhibitors, asked to grant free admission to Servicemen home on leave from foreign lands, have pointed out to the civic authorities that acquiescence is not possible, as free seats and cut prices are contrary to association policy.

The matter was discussed at the meeting of committee of the South and East Lancashire branch, held at Manchester on Friday, December 22, when Coun. W. Woolstencroft presided.

Against Association Policy

A. PEEL reported that three weeks ago he was asked to meet the Mayor and Town Clerk of Accrington, following an announcement which appeared in the local Press, intimating that the Council were preparing to entertain boys coming home from foreign lands. They intended to allow them the free use of motor 'buses, and it was suggested they should be given free admission to local kinemas.

Mr. Peel said he had discussed this matter with Mr. Fancourt, of Odeon. What the Council proposed was definitely in conflict with Association policy, which was opposed to the giving of free seats. If there was any deviation from that line, a precedent would be created, and concessions made in one town would soon be sought in others, until it would not be long before they would sweep the country. He explained the position to the Mayor and Town Clerk, but promised to acquaint the branch of the application.

The SECRETARY stated that he had already sent a letter to the Town Clerk pointing out that to grant free admission to soldiers home on leave would be contrary to C.E.A. policy. Men in hospital blue were always gladly admitted without charge.

Corporation Should Pay

J. J. MCCRACKEN contended that the corporation should pay for the entertainment of the men; then the cost would fall equally on the whole of the ratepayers, including the kinema proprietors, just as would be the case if the men were given free 'bus rides.

A. PEEL said it was unfair that kinemas should be continually singled out and asked to grant favours. He was reminded by the Mayor and the Town Clerk of the "kudos" that would accrue to the local exhibitors and the good impression that would be made on the people in the town. To this, Mr. Peel replied that from the business point of view the innovation would be dangerous and it would have widespread reverberations.

The Secretary's letter was approved.

Standard Working Conditions

Arising from Coun. W. Woolstencroft's report as delegate, some discussion ensued on the proposed standard conditions of employment for kinema staffs, leaving rates of wages and special conditions to be determined by the branches.

Branches Must Decide

Members wanted to know what the proposed standard conditions were. As J. J. McCracken said, "If I don't understand a thing, I vote against it."

Another exhibitor reminded the meeting that the General Secretary of N.A.T.K.E. wanted to negotiate the whole of the wages and working conditions for the whole of the country, in London. Conditions in the Lancashire towns were different from those of the remainder of the country. South and East Lancashire branch should strongly oppose taking away from the branches any of their powers to negotiate.

A resolution was adopted against the principle of national agreements.

Catering Wages

Discussion on catering wages proposals was postponed until the next committee meeting, in order that they may be fully examined in the meantime.

Bars Victim Aggrieved

Concerning alleged unfair bars, on which the committee was asked to examine complaints before passing them on to London, a member who had made a report wrote asking the reasons why no action was taken in his case. The Secretary replied and received back a letter stating that owing to the unsatisfactory manner in which the matter had been dealt with, the writer would withdraw from the Association.

The CHAIRMAN said that the branches were particularly asked by C.E.A. headquarters not to submit any cases, unless the branch was satisfied there was a bona-fide reason for complaint.

It was decided to send a further letter to the member concerned, expressing the hope that on further reflection he would reconsider his resignation and be willing to talk over the matter with the Branch Secretary.

January Meetings

Next committee meeting, Jan. 19, 1945;
Annual general meeting, Jan. 26, 1945.

Circuit Dissentients

J. J. MCCRACKEN reported the decisions of the general meeting on the C.E.A. Committee's recommendations on the Monopoly Report.

It was decided to send a letter to the General Secretary informing him that the branch wholeheartedly approved the recommendations and that the only dissentients were nominees of the big circuits.

Legal Service

From S. B. Higginbottom, of Majestic Picture House, Macclesfield, was received a letter in which he suggested that at the annual general meeting there should be discussion on a notice of motion for the branch to retain a solicitor or barrister, whose services, when required, should be paid by the members on whose behalf he acted.

J. J. MCCRACKEN thought most members had their own solicitors and would prefer to employ them rather than one who might be retained by the branch. Even if such an appointment were made it was not likely, judging from experience, there would be much need for his services.

C. LITTLER said it might be necessary to get sanction from head office for such an appointment to be made. It was not likely there would be consent for the use of funds to defend a member who had broken the law.

J. J. MCCRACKEN: Each branch is autonomous, and with its own income may incur reasonable expenses, provided they are for the benefit of the kinema Trade as a whole. Money cannot be spent to relieve the individual member of his responsibility or liability. If it were otherwise, the Association would be overwhelmed with applications.

The Committee was of opinion that the proposition was outside the scope of the branch.

Branch Funds

H. LYONS (Hon. Treasurer) reported a branch cash balance of £288.

ILFORD PROFITS UP BY £16,000

BETTER results have been obtained by **Ilford, Ltd.**, manufacturers of photographic plates, papers and films. Net profit for the year to October 31 last, after all expenses and taxation, was £149,226, compared with £133,404.

Directors' fees, etc., took £3,500 (same); war contingencies, £35,000 (£32,000); preference dividend, £38,900 (same); and the directors recommend a dividend of 10 per cent. (same) and also an additional bonus of 2½ per cent. on the ordinary capital, leaving £32,507 to go forward.

The directors are seeking the authority of the shareholders to establish and maintain pension and superannuation funds for the benefit of all persons employed, including salaried directors, who are serving the company in any capacity, and their dependents.

An extraordinary meeting is being held for the purpose of adding a subclause to the existing Articles of Association.

Rochdale Results

Proprietary Theatres, Rochdale, Lancs, announce a net profit for the year of £5,570; available, £21,678; an interim dividend paid in August amounted to £1,755 net, leaving £19,923. A final dividend of 5 per cent, less tax, is announced, making 7½ per cent. for the year, being the same as last year, which will take £3,510.

British Photograph Industries' ordinary £1 units are attracting market attention. They advanced 1s. 3d. to 18s. 9d. during the last business session.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/3	—
Assoc.Brit.Pic.Corp.5/-Ord.	21/9	+ -/3
,, 6% Pref.	26/1½	— -/3
,, 4½% Debs. ..	£105	—
A.P.P.H. Ord.	26/9	— -/6
Brit. & Dom. Films (12/-)	19/1½	+ -/3
Brit. Lion 7½% Pref. 10/-	12/-	—
Capital Prov. News 5/-	4/10½	+ -/4½
Cine. Television Dfd. (6d.)	11/-	—
Dufay-Chromex 5/- Ord.	4/1½	—
Gaumont-British Ord. 10/-	21/9	— -/1½
,, "A" Ord. (5/-) ..	10/9	+ -/1½
,, 5½% 1st Pref. ..	22/6	+ -/3
,, 4½% Debs. ..	£103	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£103½	—10/-
Kinemas (5/-) Ord. ..	8/6	—
Mde. Tussaud 1/- Def. ..	2/7½	+ -/3
,, £1 Prefd. Ord. ..	19/9	—
Moss Empires £1 Ord. ..	40/3	—
,, £1 Cum. Pref. ..	23/4½	—
Odeon 5/- Ord.	43/-	— 1/-
,, 6% Pref.	26/-	—
,, 5% Debs.	£106½	—
P.C.T.10%Cum.Pref. ..	34/4½	— -/7½
,, 7½% "A" Pref. ..	31/3	—
,, 7½% "B" Pref. ..	30/-	— 1/-
,, Const. 7% Pref. ..	28/3	+ 1/-
Scophony (5/-)	4/6	— -/1½
Sound City (Films)6%Pref.	15/6	—
Stoll Th. Corp.	14/6	—
Twentieth Cent. Ord. (5/-)	1/7½	+ -/1½
,, 6% Pref. (10/-) ..	4/3	—
Union Cinemas Ord. (5/-)	2/6	—
,, 1st Pref.	22/-	—
,, 2nd Pref.	21/7½	—

£1 shares unless otherwise stated.

Pitlochry Five per cent.

A dividend of 5 per cent., free of tax, was declared at the annual meeting of shareholders of Pitlochry Picture House Company, Ltd., and a bonus of 2½ per cent. added.

Buckham W. Liddel presided and Wm. Brown, retiring director, was re-elected.

SOUTH SHORE THEATRES

12½ p.c. Dividend

MOVING the adoption of a dividend of 12½ per cent., the same as last year, at the 17th annual meeting of South Shore Theatres, Ltd., Blackpool, owners of the Palladium and Waterloo kinemas, South Shore, on December 23, Harold Worden, J.P., chairman, congratulated the shareholders on another successful year.

Profits were slightly down this year, he said, due partly to a reduction in the number of billetees in the town, and partly to the absence of outstanding films, such as "Gone With the Wind," which alone made a difference in turnover of £1,500. The only thing that was not gratifying was the fact that they were only allowed to make a profit of £4,000. The rest was swallowed up by taxation.

The balance-sheet was given in the KINE. last week.

Mr. Worden paid tribute to managers and staff for their good work.

SATISFACTIONS

J. Rowland Sales, Ltd., kinema estate agents, etc., London, W.C.2.—Satisfaction in full on November 30, 1944, of debenture dated December, 1942, and registered January 2, 1943, securing £900.

Hunstanton Cinemas, Ltd., 64, Park Street, W.1.—Satisfaction in full on November 16, 1944, of mortgage dated April 21, 1944, and registered May 1, 1944, securing all moneys due or to become due from the company to National Mutual Banking Co., Ltd.

Hillcrest Picture Lounge, Ltd., 386, Harehills Lane, Leeds.—Satisfaction in full on December 22, 1937, of mortgage dated October 15, 1920, and registered November 2, 1920. (Notice filed November 30, 1944.)

News Theatres Shares Rise

KINEMA shares remaind in the doldrums after the Christmas holidays. One of the few noteworthy features was a rise of 4½d. to 4s. 10½d. in Capital and Provincial News Theatres 5s. shares following publication of the good report.

A.B.P.C. 5s. ordinary were also 3d. harder at 21s. 9d., and British and Dominions 12s. shares a similar amount at 19s. 1½d.

Madam Tussauds deferred at 2s. 7½d. also put on 3d., while P.C.T. Construction 7 per cent. pref. rose 1s. at 28s. 3d.

On the other hand, A.P.P.H. lost 6d. at 26s. 9d. Odeon 1s. at 43s. P.C.T. 10 per cent. pref. 7½d. at 34s. 4½d., and P.C.T. 7½ per cent. "B" pref. 1s. at 30s.

Private Companies

Amalgamated Entertainments (Nenagh), Ltd.—Registered in Dublin December 8. Capital, £20,000 in 24,000 ord. shares of 10s. each and 8,000 6 per cent. cumulative preference shares of £1. Entertainment, kinematograph theatre proprietors, etc. The first directors are James J. Kavanagh, Arklow Co. Wicklow, kinema director; Martin S. Breen and Mrs. Brigid Breen, both of Bridge Hotel, Waterford; Henry Wilson, Commercial Quay, Wexford, shop owner and coal merchant.

G.C.T. (Barnet), Ltd.—Registered December 9. Capital, £100 in 100 shares of £1. Theatre and kinema proprietors and agents, etc. Secretary: Miss J. M. Williams.

G.C.T. (Potters Bar), Ltd.—Registered December 9. Capital, £100 in 100 shares of £1. Other particulars are similar to G.C.T. (Barnet), Ltd.

New Year Greetings

GAUMONT-BRITISH INSTRUCTIONAL

BEST WISHES *for* PROSPERITY *in* 1945

FROM

G. B. INSTRUCTIONAL LTD.

FILMS OF PROVEN QUALITY AND INTEREST

DOCUMENTARY - EDUCATIONAL
INDUSTRIAL - SCIENTIFIC
MEDICAL

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SPECIAL CHILDREN'S FILMS
AND FILMS FOR PROPAGANDA
AT HOME AND OVERSEAS

Studios:
LIME GROVE
SHEPHERDS BUSH, LONDON, W.12

West End Offices:
37-38, GOLDEN SQUARE
PICCADILLY CIRCUS, LONDON, W.1

'Rendezvous' Composite

the interesting composite hotel set created at Denham by ul Sheriff and Carmen Dillon the de Grunwald-Two Cities oduction, "Rendezvous," stars ichael Redgrave, Rosamund n, John Mills, and Douglass ntgomery appeared in many in-guing scenes.

Michael Redgrave is David ehdale of the R.A.F., playing posite Rosamund John as Miss dd, and their poignant love ory provides the great human in-rest of the film. John Mills is ter Penrose, the English pilot o falls in love with Iris (Renee sherson), and Douglass Mont-omery is the American pilot, hnny Hollis. Also, last week w before the cameras Bonar lleano as a breezy young Ameri-n bombadier, for whom Anatole Grunwald prophesies a great ture. Joyce Carey supplies medy of her own particular, isp style.

The excellence of the "com-osite" set is clearly demonstrated these sequences. Director nthony Asquith and his lighting xpert, Derick Williams, have imed at simplicity of techni-alities, as far as the actual shots re concerned, and are demon-trating the success of the long ake without cuts and clear untricky" photography possible.

MUSIC ROOM SET AT DENHAM

Gabriel Pascal, producer-director Bernard Shaw's "Cæsar and leopatra," has been concentrating the filming of Cleopatra's music om in the Palace of Alexandria, ne of the most exquisite sets yet sed for this production.

In the background, the soft arm sunshine falls on the shim-nering blue waters of the Mediter-anean; topical shrubs, slender oung trees and exotic flowers decorate the outer terraces.

The walls of the inner chamber re covered with delicate murals; lender carved pillars surround the oom, which opens to the sky. At ne end is a raised platform with teps leading to the resting couch, n which Vivien Leigh as Cleo-patra is reclining, while on the teps a young girl plays a harp; adies in waiting are grouped on he marble steps leading to a ecorative pool in the centre of he room.

Among those also on call this eek were Flora Robson, Francis . Sullivan, Renee Asherson, Olgar dwards, Jean Simmons and ussel Thorndyke.

"Mother Riley" at Elstree

Oswald Mitchell, following the ristmas holidays, has got going his second week's work on the w Mother Riley subject, tenta-ely titled "Old Mother Riley at ome." Arthur Lucan and Kitty McShane are looking forward to e best Mother Riley to date be-use they worked in conjunction ith the well-known comedy uthor, Ralph Temple, in writing is original Mother Riley adven-re.

VARNEL BUSY WITH FORMBY

Lighting and Camera Achievements

LIGHTING and camera achievements are highspots of this week's progress on "I Didn't Do It," the final title of "The Daring Young Man," the Columbia British production, at Islington, in which George Formby stars. Director Marcel Varnel paused momentarily to congratulate chief cameraman Roy Fogwell on the fine quality of his lighting during the "shooting" of the Mayfair Gardens foyer set on stage one.

Effective crowd scenes here have been exceptionally well lit, the camera busily "panning" and "tracking" throughout the cleverly constructed scenes.

Roy Fogwell, by the way, is, perhaps, the speediest lighting and camera technician in the country, and is by no means short of experiences, some of which include crocodiles and twenty-eight feet pythons hurling themselves against the camera durjng "close ups." He also made, under gunfire from a shore battery when at a South Coastal town, his boat drifting into unauthorised waters whilst he was trying to secure seascape shots.

There has been great activity on Stage Two, where the sitting-room of Ma Tubb's boarding house is another nicely planned set. It affords the opportunity for Trotter (George Formby) to sing one of the five attractive song numbers which highlight the film, namely the extremely hilarious "She's Got Two of Everything." Harry Bidgood has charge of all the orchestral arrangements.

The sequences already shot are in the cutting-room and editing of the picture is well forward. May Dennington has charge. The next big set is the lavish interior of the Mayfair Gardens, which will occupy the whole of Stage One.

Butcher's Film Three Famous Songs

The exploitation of the never failing appeal of popular ballads will be a big feature of the big production programme set by Butcher's for the forthcoming year.

The immortal "Boys of the Old Brigade" will be the theme of a forthcoming picture made at the Royal Hospital, Chelsea, where warriors of other days are seen taking their ease.

"For You Alone," rendered famous by Caruso, is due for early Trade show.

Another very popular song, "My Ain Folk," is the basis of a picture produced in the heart of the Scottish Highlands.

"NICHOLAS NICKLEBY" FOR EALING

A Spectacular Production

MICHAEL BALCON, production head of Ealing Studios, announces that he is shortly to film Dickens' great novel, "Nicholas Nickleby," which, it is anticipated, will be Ealing's film of next year.

No expense will be spared to bring it to the screen in a way to delight the most fastidious Dickens lover. It will be directed by Cavalcanti, who so brilliantly captured the Victorian atmosphere in "Champagne Charlie." All the characters who made the novel so memorable will be portrayed—Nicholas, his mother, Kate, Ralph Nickleby, Smike, Newman Noggs, Squeers and his vicious family, the Crummles's and the Mantalinis and the rest of the gallery of virtue and villainy, laughter and tears.

"It may be fairly claimed," says Balcon, "that the screen-play will be by Charles Dickens, for although the novel will necessarily have to be adapted for film purposes, we plan to use as much as possible of the original dialogue."

AUSTRALIAN EPIC

Harry Watt to Film "The Great Trek"

Harry Watt, who made "Target for To-night" and "Nine Men," is about to embark on the most ambitious film of his career— "Out landers" It will be made almost entirely in Australia—under the aegis of Ealing Studios—and is to be based on a real-life adventure that, says Watt, "makes fiction look anæmic."

"Outlanders" is the story of the great cattle trek, which took place in Australia when the menace of Japanese invasion threatened the northern shores. When danger threatened, a group of indomitable men undertook the task of dispersal. They encountered rains, drought, disease, hostile tribesmen. But they fulfilled their task, driving the herds across 1,800 miles of trackless land to safety.

The adventure will be reconstructed and filmed with the co-operation of the Australian Government. Osmond Borradaile, celebrated "exterior" cameraman of "The Drum" and "Elephant Boy" fame, will film it.

A.C.T. is holding its usual New Year party for the children of all its members serving in the Forces on Saturday next, January 6, at 2 o'clock, at the G.-B. Theatre, Film House, Wardour Street.

Big Crowd for Sydney Box

"Seventh Veil"

OVER a hundred extras were used on the set Thursday in last week for the Sydney Box production, "The Seventh Veil," now about to run into its third week on the floor at Riverside.

The set, designed by art director Jim Carter, an ultra-modern Mayfair night-club, is enthralling in its atmosphere, reminiscent of the great pre-war days. It is one of the largest even to be constructed at these studios, and is certainly one of the most attractive.

It is here that Francesca (Ann Todd) rejoins her old boy-friend Peter (Hugh McDermott) a Canadian, and highly successful leader of the resident dance band. Francesca has just returned to London, having completed a most impressive tour of the European capitals, where she has been hailed as a great pianist.

Compton Bennett, directing his first full-length feature film, was able to register some magnificent crowd shots of the night club at its gayest, his cameras have been far from static. Another excellent "shot" was taken of Ann Todd arriving at the restaurant and being shown her table, before Peter joins her.

James Mason, who is starring with Ann Todd, is at present touring the Garrison Theatres until New Year's eve. He is not due at Riverside until the beginning of the New Year.

DRAMA AND HUMOUR

"Johnny Frenchman"

Francoise Rosay and Paul Dupuis featured this week in further dramatic scenes from "Johnny Frenchman," Michael Balcon's film of Cornish-Breton entente which Charles Frend is directing at Ealing. The scene is a dark French cellar below the cafe owned by Lannec Florri (Francoise Rosay). Florrie and her son Yan (Paul Dupuis) are hiding some wounded British tommies and Yan plans to accompany them in a dash for England.

Paul Bonifas appeared with Rosay before the cameras in a humorous scene during a pre-war fight between the Cornish and the Bretons. Paul—as one of Florrie's crew—is thrown out of his boat and falls into the sea, from which he is finally hauled by Florrie.

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BRITISH LION'S GREAT LINE-UP

New Type Musicale Heads Trade Show Schedule

THE New Year was auspiciously begun by British Lion with the first presentation of a series of six varied Republic productions. This subject, which was shown on Wednesday, is the gay and sparkling musical "Brazil," with Virginia Bruce, and new star, Tito Guizar. There is "Song of Nevada," another outstanding Roy Rogers "Special," and the group ends with a Judy Canova riot of laughter.

Dates and times of this important Trade show line-up are as follows:—

Wednesday, January 3, 10.45 a.m., Studio One, **Brazil:** Tito Guizar, Virginia Bruce.

Thursday, January 4, 11 a.m., Studio One, **Song of Nevada:** Roy Rogers.

Friday, January 5, 11 a.m., Studio One, **Strangers in the Night:** William Terry, Virginia Grey.

Monday, January 8, 11 a.m., Studio One, **That's My Baby:** Richard Arlen, Ellen Drew.

Tuesday, January 9, 11 a.m., Rialto, **End of the Road:** Edward Norris, June Storey.

Wednesday, January 10, 11 a.m., Rialto, **Sleepy Lagoon:** Judy Canova.

Ace Musical

"Brazil" is reported to be an ace musical with great comedy appeal, produced on a lavish scale against a colourful and interesting background. It has a delightful musical score by the Latin-American composer Ary Barroso. Some of his numbers, apart from the title tune, are "Rio de Janeiro," "Vaquero Song," "To-night You're Mine," "Moonlight Fiesta," "Cafe," "Choro," "Upa Upa," "Blim Blem Blao," "Ke Ke Ke Re," "Brazil Moreno," "Quando Eu Penso Na Bahia," "A Batcucada Comecou" and "O Passo Do Kanguru."

Republic's new star, the world-famous tenor, Tito Guizar, has a glove-fitting rôle as a noted South American composer. Virginia Bruce plays the famous woman writer, exploring Brazil in search of material. Tito pretends to be his own entirely fictitious twin brother in order to be her guide. Awkward situations arise when she falls in love with the composer, but dislikes his "brother," but a happy solution is arrived at eventually.

Many very beautiful production numbers decorate "Brazil," one of which traces in ballet the romance of coffee from the harvesting of the bean to the sipping of the coffee at the table.

Edward Everett Horton has a grand comedy rôle as the friend of Tito Guizar, vainly trying to guide the latter's thoughts away from romance so that he may concentrate on his work! Veloz and Yolanda, dancers of world-wide fame, dance an exquisite samba to the strains of the title tune, "Brazil." Others in the long and interesting supporting cast include Robert Livingston, Fortunio Bonanova, Richard Lane and Aurora Miranda. Joseph Santley directed.

Outstanding Production

"Song of Nevada" combines the best features of the modern musical with the thrills of the old-time Western. Roy Rogers is seen as the right-hand man of a wealthy rancher whose only daughter is about to make a disastrous marriage with a penniless fortune-hunter. The worried father enlists Roy's help to prevent the marriage, which, after many stormy passages, he is able to do. The story moves swiftly, is modern in tempo and builds to a thrilling climax with an exciting stage-coach race.

The locale of the story is the rugged and lonely State of Nevada. Roy has lots of opportunity for riding his lovely palomino Trigger, and there are some excellent sequences of roping tricks and fine horsemanship. The supporting cast includes Dale Evans, Mary Lee, Bob Nolan and the Sons of the Pioneers.

A strange and unusual offering for thriller enthusiasts is provided in "Strangers in the Night." William Terry and Virginia Grey have the leading rôles, while Helene Thimig and Edith Barrett are featured in this story of a woman possessed with an obsession so powerful that it carries two people to death and two to the brink of tragedy.

Song-Filled Comedy

Richard Arlen and Ellen Drew star in the laugh-studded "That's My Baby," in which a lively story is interspersed with many famous American vaudeville acts, including Gene Rodgers, Boogie-Woogie pianist, Adia Kuznetzoff, Russian singer, the orchestras of Mike Riley and Freddie Fisher, Isabelita and the Guadalajara Boys. Minor Watson plays the part of a victim of melancholia, and all these people do their best to make him laugh. Their antics are convulsing and the finale shows their efforts crowned with success—the victim is laughing helplessly! William Berke directed.

Roy Rogers in a scene in NEVADA, in which Dale Evans, Mary Lee and Bob Nolan are featured

"Death in a Flower Shop"

An original twist is given to the mystery-thriller, "End of the Road," in which Edward Norris, John Abbott and June Storey are featured.

Norris has the rôle of a crime journalist, and, convinced that a man condemned for the murder of a young girl in a flower shop is really innocent, he sets a series of psychological incidents aimed to break the real criminal's nerve. The story unfolds in an absorbing manner, holding the audience in suspense until the last moment. A tre for thriller fans.

Crazy Laugh-Feast

"Sleepy Lagoon" is described as th craziest laugh hit of Judy Canova mirthful career. The story deals with small town, which, when a war factor is built, suddenly finds itself the centr of seething activity. Racketeers descen on the place and take most of th workers' money away by opening shady dance halls and gambling den An all-woman administration wit Judy as Mayor, is set up to smas the racketeers. Judy certainly change things round but, in so doing manages to smash one set of racke only, unwittingly, to set up another However, with the aid of her partners i fun, Dennis Day and Ernest Trued everything turns out all right.

1945

PROGRAMME

IN PRODUCTION,

THE MAN WITH THE MAGNETIC EYES

From the Best Seller by Roland Daniel

A FEATURE THRILLER

IN PREPARATION

A BIG FEATURE

"THE EMPEROR'S SNUFF BOX"

From the famous book by John Dickson Carr

IN PREPARATION

A BIG FEATURE

Action Thriller

TITLE TO BE ANNOUNCED LATER

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Crathorn's Walmer Acquisition

The King's, Walmer, has bee acquired by C. A. Crathorn, o Eltham, London, managing direc tor of the Ace, Queenborough.

Mr. Crathorn has held important pos tions with large and small circuits an has to his credit many showmanshi awards. He was formerly associate with Capt. S. Clift (C.E.A. president whom he rejoined in 1928 as manager and in the general management of a smal Midland circuit. For ten years he wa with the late Oscar Deutsch from 193 as adviser and administrator.

The KINE. understands that C. A. C. i negotiating other small kinemas.

Obituary

ROBERT DEWHURST

Former Blackburn Exhibitor

Robert Dewhurst, who has died at his Blackpool home, aged 76, was formerly senior of two partners owning the Regent, Blackburn (now the Roxy), senior of two partners controlling several Bolton kinemas, including the Empire and the Derby. He left Black-burn for Blackpool 20 years ago.

The death took place on December 2 of Charles Robert Stephens (69), manager of the Floral Hall, Leicester, who collapsed in his office. Mr. Stephens, who had not enjoyed good health for some time, was said to be one of the oldest servants of the Stoll Corporation. He was associated with Sir Oswald Stoll at the Cardiff Empire before coming to the Palace Theatre, Leicester (then a music-hall), some 35 years ago as advertisement manager, and afterwards assistant manager.

OBJECTION TO LONDON N.A.T.K.E. AGREEMENT

Edinburgh Advocates a Scots Scheme of Superannuation

EDINBURGH Section, under the chairmanship of A. S. Albin, last week recorded their objection to the proposal f a national agreement with NA.T.K.E. on working conditions, part from wages, for their staffs. They also want a superannuation scheme for Scottish independents.

IS DICKSON said a majority of branches had declared in r of negotiations with the T.K.E. on working conditions conducted on a national leaving the question of wages settled by branches or sec- The Scottish Branch was te- as having no objection. could still lodge an objection. had reported the matter months ago, but he did not they had passed any resolu- on the subject.

H. ALBIN thought no member he Edinburgh Section would that London could do any r for them than they were g themselves. Therefore he not think any of them would n favour of a national agree- on working conditions being e in London.

was agreed to object to a onal agreement being made in don, and that they send a copy he resolution to the Scottish cutive and also to London.

Next Vice-Chairman

M'LAUGHLIN, after a report by J. S. ar on the last meeting of the Scot- Executive, said the question of the Chairmanship of the branch had raised. It was Edinburgh's turn to inate the Vice-Chairman this year, it was the feeling in Glasgow that nburgh was becoming rather scarce of t, and they wondered if Edinburgh d support a nomination they desired ring forward. He thought it should discussed before they came to their inations, because it was departing the practice of years.

ater in the meeting Mr. Wallace was nimously nominated, on the motion of CHAIRMAN, seconded by Mr. M'LAUGH- Mr. DUNBAR remarking that ther was no finer fellow in the whole Trade Scotland.

gle-Lion Terms

Mr. DICKSON having reported on the ndon discussion on the Eagle-Lion ting proposals, which the CHAIRMAN scribed as a most obnoxious way of ing business. Mr. Dickson said it did t matter what the big circuits paid for ir films as long as the money went some company in the combine.

The CHAIRMAN said he could not see independents in Edinburgh bursting uselves over Eagle-Lion films. Were showing them?

Mr. DUNBAR: Quite a number.

N. MAGUIRE: Not very many.

ts Superannuation Scheme

. M'LAUGHLIN referred to the question superannuation scheme for indepen- s, on which Mr. Dickson had also ted. Now that A.B.C. had intro- a scheme for their employees and would in all probability extend scheme to all their employees, it d mean that in the long run, after war, their staffs would gravitate to circuits. He had hoped the General ncil would formulate a scheme to r all the independents. One reason doing it in war time was that with somewhat larger profits proprietors might be prepared to put down rather bigger contributions than would be necessary for the scheme, in order to bring in their older employees—men of 30, 40, or 50 years of age. He did not think the General Council had been at all helpful. They had held it up for the best part of a year, and now they said war time was not the time for it, whereas war time was probably the best time to do it. They should get the Scottish Executive to go ahead with a scheme for Scottish independents.

Mr. DICKSON commented that the matter had been fully discussed by the General Purposes Committee, but not one spoke in favour of doing it just now.

It was agreed to remit the matter to the Scottish Executive to see if a scheme could be formulated for the independents in Scotland.

Office Bearers

When the meeting took up the election of office-bearers for the ensuing year, A. S. Albin was unanimously and enthusiastically re-elected Chairman; William Marchbank was re-elected acting Secretary; Louis Dickson, J. S. Dunbar and W. H. Albin were elected representatives to the General Council; and Joe M'Guire and L. F. Priest members of the Scottish Executive and Benevolent Fund.

Proposed Co-op. Kinema

MAJOR WALKER mentioned that the local Co-operative Society proposed to build a kinema in Falkirk after the war, and asked what the C.E.A. were going to do about it. If one Co-operative store got away with it, there would be dozens. The CHAIRMAN said this was a very serious menace.

On the motion of Mr. DUNBAR it was agreed to remit the matter to the Scottish Executive to take it up and give it full consideration.

"Gone With the Wind" Bookings

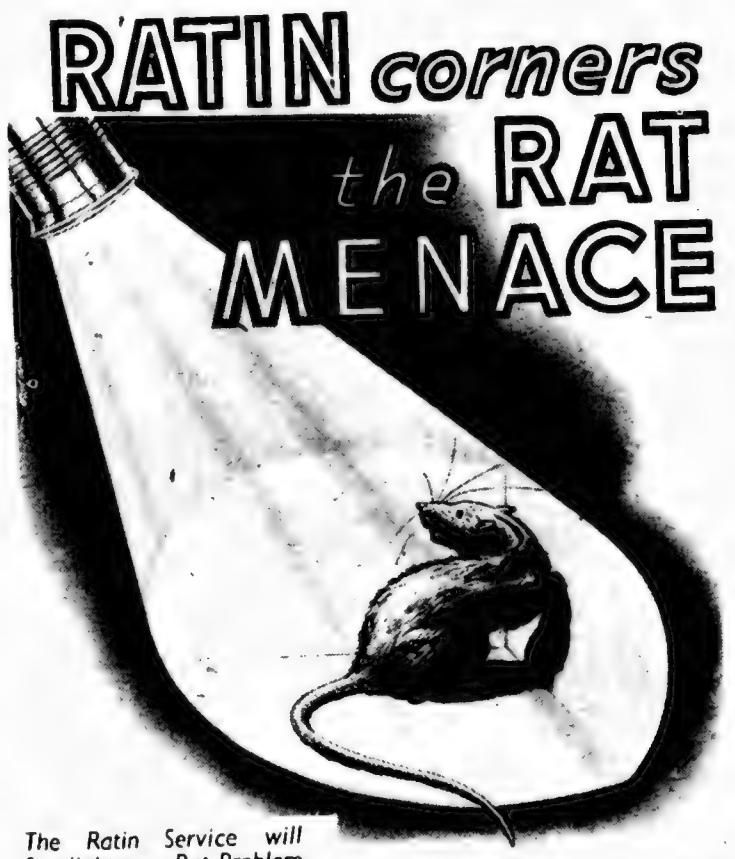
W. MAGUIRE drew attention to the fact that the County, Portobello, had booked "Gone with the Wind." They had passed a very definite resolution not to book that film, and he rather thought Mr. Scott was present at that meeting. They should write a very strong letter to Mr. Scott, drawing his attention to the resolution.

Mr. DUNBAR thought they were flogging a dead horse if they took any action. They had pulled up people time after time for booking "For Whom the Bell Tolls" and "Gone with the Wind," and it didn't do any good.

Mr. DICKSON thought their resolution had done a lot of good, for there had only been one or two bookings.

Mr. M'LAUGHLIN said they did not seem to see the writing on the wall. Those who had attended these meetings for many years could remember having arguments about the high cost of films, when 33⅓ was thought to be a terrible percentage. Now they took quite calmly Eagle-Lion's proposal of 50 per cent. They really ought to do something drastic about it. It might be all right just now when there was plenty of money about, but when the war ended and they were saddled with films at 50 per cent. he was afraid a lot of them were going out of business.

It was agreed to write the County proprietor about his disregarding of their resolution.



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TRADE SHOW OFFERS—DEC., 1944

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
Battle for New Britain, The	RKO-Radio ...	50 min.	A	4,599 ft.		Outstanding documentary. Hardly suitable for youngsters	Dec. 21, 1944	Not Fixed
Big Noise, The	20th Century-Fox	73 min.	U	6,570 ft.	Stan Laurel, Oliver Hardy ...	Safe star comedy booking for the industrial masses and youngsters	Dec. 21, 1944	Feb. 19, 1945
Black Magic	Ealing Dist. ...	65 min.	A	5,850 ft.	Sidney Toler, Mantan Moreland	Reliable second for the majority. Nothing to harm youngsters	Dec. 28, 1944	Not Fixed
Bowery to Broadway ...	G.F.D.-Universal	94 min.	A	8,490 ft.	Maria Montez, Jack Oakie ...	Capital light booking. Nothing to harm youngsters	Dec. 21, 1944	Mar. 26, 1945
Code of the Cactus ...	Independent ...	58 min.	U	5,307 ft.	Tim McCoy, Dorothy Short ...	Moderate western support. Should please the kids	Dec. 7, 1944	Not Fixed
Dangerous Mists ...	Columbia ...	64 min.	A	5,896 ft.	Bruce Bennett, Erik Rolf ...	Second for the industrial element. Hardly suitable for youngsters	Dec. 7, 1944	Not Fixed
Dark Waters	United Artists	90 min.	A	8,107 ft.	Merle Oberon, Franchot Tone	Very good macabre for the majority of halls. Hardly suitable for youngsters	Dec. 28, 1944	Jan. 29, 1945
†Frenchman's Creek ...	Paramount ...	113 min.	A	10,170 ft.	Joan Fontaine, Arturo de Cordova	Excellent star, title and Technicolor booking. Safe for the family	Dec. 28, 1944	Feb. 12, 1945
*He Snoops to Conquer	Columbia ...	104 min.	U	9,340 ft.	George Formby, Elizabeth Allan	Obvious star comedy booking, for industrial and provincial audiences. Safe for youngsters	Dec. 14, 1944	Jan. 8, 1945
Impatient Years, The ...	Columbia ...	90 min.	A	8,187 ft.	Jean Arthur, Lee Bowman ...	Excellent general booking. Nothing to harm the family	Dec. 7, 1944	Jan. 29, 1945
†Kismet	M-G-M ...	100 min.	U	8,981 ft.	Ronald Colman, Marlene Dietrich	Grand escapist entertainment for the masses, troops and youngsters	Dec. 21, 1944	Jan. 22, 1945
Mad Youth	Exclusive ...	65 min.	A	Approx. 5,850 ft.	Mary Ainslee, Willie Castello	Pot-boiler for the sticks. Definitely not for juveniles	Dec. 7, 1944	Immediate
*Madonna of the Seven Moons	Eagle-Lion ...	108 min.	A	9,842 ft.	Phyllis Calvert, Stewart Granger	Very good title and star booking for the industrial masses	Dec. 14, 1944	Jan. 22, 1945
Mrs. Parkington ...	M-G-M ...	123 min.	A	11,117 ft.	Greer Garson, Walter Pidgeon	Excellent title and star proposition. Safe for juveniles	Dec. 28, 1944	Feb. 19, 1945
Nothing but Trouble...	M-G-M ...	69 min.	U	6,216 ft.	Stan Laurel, Oliver Hardy ...	Good star comedy second. Great for youngsters	Dec. 7, 1944	Jan. 15, 1945
Perilous Journey ...	Exclusive ...	66 min.	A	6,033 ft.	Johnny Downs, Rosalind Keith	Reliable second for the industrial masses. Not quite the thing for youngsters	Dec. 7, 1944	Immediate
Road to Utopia... ...	Paramount ...	90 min.	A	8,070 ft.	Bing Crosby, Bob Hope ...	Box-office certainty for all classes and ages ...	Dec. 14, 1944	Not Fixed
Shadows in the Night	Columbia ...	67 min.	A	6,025 ft.	Warren Hymer, Nina Foch ...	Reliable thick-ear for the industrial masses. Should not harm youngsters	Dec. 7, 1944	Not Fixed
Showdown, The	Columbia ...	57 min.	U	5,183 ft.	Charles Starrett, Marjorie Cooley	Useful western support	Dec. 14, 1944	Not Fixed
Since You Went Away	United Artists	172 min.	U	15,360 ft.	Claudette Colbert, Jennifer Jones	Excellent general booking. Great for the family...	Dec. 28, 1944	April 16, 1945
Soul of a Monster, The ...	Columbia ...	61 min.	A	5,542 ft.	Rose Hobart, George Macready	Surface shocker for the unsophisticated. Definitely not for youngsters	Dec. 14, 1944	Not Fixed
Swing and Sway ...	Columbia ...	69 min.	U	6,214 ft.	Jane Frazee, Mary Treen ...	Acceptable comedy second for the majority. Good for youngsters	Dec. 14, 1944	Not Fixed
REISSUES								
*Action for Slander ...	Independent	83 min.	A	7,530 ft.	Clive Brook, Ann Todd ...	Reliable revival. Nothing to harm youngsters ...	Dec. 7, 1944	Not Fixed
Conquest of the Air ...	Key Films ...	50 min.	U	4,500 ft.	Franklyn Dyall, Hay Petrie ...	Useful booking if properly exploited. Okay for juveniles	Dec. 7, 1944	Not Fixed
*Everything in Life ...	Premier ...	70 min.	U	6,376 ft.	Gitta Alpar, Neil Hamilton ...	A fair "second" for the industrial halls	Dec. 21, 1944	Not Fixed
Everything's on Ice ...	I.F.R.	66 min.	U	6,010 ft.	Irene Dare, Roscoe Karns ...	Attractive booking for industrial and family halls. Youngsters will like it	Dec. 7, 1944	Floating

These Three	... ...	Ealing Dist.	...	95 min.	A	8,466 ft.	Miriam Hopkins, Merle Oberon	Excellent attraction, especially to women. Hardly for youngsters	Dec. 21, 1944	Not Fixed	

WHAT'S RELEASED IN JAN., 1945

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
JAN. 1	Allergic to Love	G.F.D.-Universal ...	F. 7637	65	U	5,353	Martha O'Driscoll, Noah Beery, Jr.	Sept. 28, 1944
,,	Barbary Coast Gent	M-G-M	F. 7671	86	U	7,776	Wallace Beery, Binnie Barnes	Oct. 12, 1944
,,	Casanova Brown	RKO-Radio	F. 7771	93	A	8,230	Gary Cooper, Teresa Wright	Nov. 9, 1944
,,	Ghost That Walks Alone, The ...	Columbia	F. 7571	62	A	5,605	Arthur Lake, Janis Carter	Aug. 31, 1944
,,	†Gypsy Wildcat	G.F.D.-Universal ...	F. 7674	74	U	6,698	Maria Montez, Jon Hall	Oct. 12, 1944
,,	Old Acquaintance	Warner	F. 7670	109	A	9,933	Bette Davis, Miriam Hopkins	Oct. 12, 1944
,,	*Road to Yesterday	New Realm	Br./E. 7691	31	U	3,064	———	Oct. 12, 1944
,,	Seven Doors to Death	Pathe	F. 7756	61	A	5,487	Chick Chandler, June Clyde	Nov. 2, 1944
,,	Trocadero	British Lion-Republic ...	F. 7453	73	U	6,698	Rosemary Lane, Johnny Downs	July 13, 1944
JAN. 8	†An American Romance	M-G-M	F. 7605	121	U	10,889	Brian Donlevy, Ann Richards	Sept. 14, 1944
,,	†Climax, The	G.F.D.-Universal ...	F. 7627	86	A	7,757	Susanna Foster, Boris Karloff	Sept. 21, 1944
,,	*He Snoops to Conquer	Columbia	Br./Tr. 7878	104	U	9,340	George Formby, Robertson Hare	Dec. 14, 1944
,,	My Gal Loves Music	G.F.D.-Universal ...	F. 7810	63	U	5,664	Grace McDonald, Bob Crosby	Nov. 30, 1944
,,	She Couldn't Say No	Warner	F. 7188	64	U	5,659	Roger Pryor, Eve Arden	April 6, 1944
,,	Two Man Submarine	Columbia	F. 7511	63	A	5,647	Ann Savage, Tom Neal	Aug. 3, 1944
JAN. 15	Lady, Let's Dance	Pathe	F. 7585	84	U	7,592	Belita, James Ellison	Sept. 7, 1944
,,	Laura	20th Century-Fox ...	F. 7782	88	A	7,921	Gene Tierney, Dana Andrews	Nov. 16, 1944
,,	Marine Raiders	RKO-Radio	F. 7763	91	A	8,155	Pat O'Brien, Robert Ryan	Nov. 2, 1944
,,	Nothing But Trouble	M-G-M	F. 7836	69	U	6,216	Laurel and Hardy	Dec. 7, 1944
,,	Reckless Age	G.F.D-Universal ...	F. 7809	63	U	5,655	Gloria Jean, Henry Stephenson	Nov. 30, 1944
,,	Secret Command	Columbia	F. 7699	81	A	7,372	Pat O'Brien, Carole Landis	Oct. 12, 1944
,,	Take It or Leave It...	20th Century-Fox ...	F. 7559	71	A	6,333	Phil Baker, Marjorie Massow	Aug. 24, 1944
,,	*†Western Approaches	British Lion	Br./Dr. 7787	83	A	7,511	Merchant Navy Personnel	Nov. 16, 1944
JAN. 22	Black Parachute, The	Columbia	F. 7618	65	A	5,898	John Carradine, Osa Massen	Sept. 7, 1944
,,	Bullet Scars	Warner	F. 7189	58	A	5,274	Regis Toomey, Adele Longmere...	April 6, 1944
,,	I Love a Soldier	Paramount	F. 7645	106	A	9,582	Paulette Goddard, Sonny Tufts	Sept. 21, 1944
,,	Music in Manhattan	RKO-Radio ...	F. 7764	81	A	7,289	Anne Shirley, Dennis Day	Nov. 2, 1944
,,	*Meet Sexton Blake	Anglo-American ...	Br./R. 7781	77	A	6,967	David Farrar, John Varley	Oct. 19, 1944
,,	Shake Hands With Murder ...	Pathe	F. 7588	62	A	5,568	Iris Adrian, Frank Jenks	Aug. 31, 1944
,,	Whistler, The	Columbia	F. 7700	60	A	5,481	Richard Dix, J. Carrol Naish	Oct. 19, 1944
JAN. 29	Dark Waters	United Artists ...	—	90	A	8,107	Merle Oberon, Franchot Tone	Dec. 28, 1944
,,	Impatient Years, The	Columbia	F. 7,839	90	A	8,187	Jean Arthur, Lee Bowman	Dec. 7, 1944
,,	*Kiss the Bride Goodbye	Butcher's	Br./Dr. 7709	89	A	8,095	Jimmy Hanley, Patricia Medina	Oct. 12, 1944
,,	Louisiana Hayride	Columbia	F. 7701	66	A	5,939	Judy Canova, Ross Hunter	Oct. 19, 1944
,,	Shine On Harvest Moon	Warner	F. 7783	111	U	10,087	Ann Sheridan, Dennis Morgan	Nov. 16, 1944
,,	Texas Kid, The	Pathe	F. 7761	55	U	5,025	Johnny Mack Brown, Raymond Hatton	Nov. 2, 1944

* A British picture. † In Technicolor

SOUND SYSTEM
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Awards for Perseverance

NORTH-EAST LECTURE COURSE

WHEN I read the other day in the speech of General Harbord, RCA's Chairman of the Board, his reference to the fact that the war achievements of RCA employees had been recognised by the U.S. Government by the award of six Army-Navy "E" flags and eleven stars, each star representing six months of continued excellence of accomplishments, I could not help reflecting upon the difference between America's way of doing things and the British way.

EVEN within the kinematograph Industry there are many British firms which have been turning out equipment of high quality for ours and Allied forces for nearly six years, warranting the award of stars as numerous as those which American engineers have received. But do we do it? No.

WHEN Britons do receive decorations they wear them apologetically. Think how the old soldier refers to medals won in bitter campaigns as "gongs," fearing that someone will accuse him of "swank." Perhaps our own war workers would be similarly self-conscious and prefer to look upon the good service carried on while danger threatened him overhead as just a job carried out which no Governmental recognition can appraise.

THERE is, however, one set of workers who should have honourable mention: these are the projection crews carrying on in vulnerable positions at the top of exposed buildings, raids or no raids. Those below may dive to comparative safety in underground shelters. The projectionist must at least see that his inflammable film is not left exposed, even when the audience below has disappeared.

TO return to RCA, General Harbord stated that the corporation has developed 150 new types of electron tubes and approximately 300 types of apparatus which were not manufactured before the war—all for use in the Fighting Services. Many of these will find their application in civil life, and bring improvements in the field of kinematography and television.

TEES-SIDE once more leads the way in being alert to the need for progress. C. E. Perry, Odeon regional engineer in the North-East, having decided that the time had now arrived to foster the education of projectionists, has, in conjunction with A. E. Stathers, the chief projectionist at the Majestic Odeon, West Hartlepool, arranged a series of lectures at the Odeon, West Hartlepool, on alternative Sundays. A. H. Hoult, of Western Electric, is the lecturer.

MR. HOULT'S first lecture attracted over thirty projectionists from the area. He dealt with problems connected with sound maintenance equipments and fault-finding. He took the younger members of his audience up into the operating box at the Majestic and demonstrated in a practical way the technical points he had previously detailed.

FUTURE lectures will take place on Sunday afternoons in order to overcome transport difficulties. Anyone interested should write for further details to A. E. Stathers, chief projectionist, Majestic Odeon Cinema, Hart Road, West Hartlepool.

J. BENSON.

DEATH OF F. C. MATTISON

We regret to announce that Francis Charles Mattison, who was associated with Kodak for well over 40 years, died on December 14 at his home in Bournemouth, aged 84 years.

Mr. Mattison, during his career with the Kodak Company, occupied the office of secretary, deputy managing director, managing director, and for many years until his retirement in 1940, was chairman of the Board of Kodak, Ltd. He was one of the original members of the Cinema Veterans (1903).

HOW FAR HAS TELEVISION GOT?

A Survey of Activities and Prospects

WITH speculations being indulged in both in England and America regarding the future of television—and especially large screen television—a survey of activities already embarked upon and statements made by leading figures in the great corporations may be thought useful.

In this country nothing has been officially stated regarding plans for television broadcasting. The committee under Lord Hankey has sat and taken evidence—or, at least, heard opinions. Most of those who attended came away with the idea that the committee was fishing for views of business interests, and that those who attended the committee were fishing for the Government attitude.

Assumptions in U.S.

In America, although no statement from Government services has been issued, certain assumptions are being made by interested parties: (1) that there will be available telecasting stations as well as official and that these will be available for sponsored programmes; (2) that the U.S. Government will grant an extended area of wavelength to allow different programmes to be issued; and (3) that programmes will be recorded on film (possibly 16 mm.) and diffused from the various stations.

So far as theatre television is concerned there is little indication that the low screen brilliancy of pre-war large-screen television is likely to be stepped up very far.

Film Companies Interested

A number of the Hollywood film producing companies have interests in television equipment and station-owning corporations, presumably as a precaution against any move which might damage legitimate picture interests as well as to secure additional revenue for films and secure publicity advantages. It is stated that a total of sixty-three applications for television broadcasting stations is on the file of the Federal Communications Commission.

New Stations

One of the best known American television companies, the Don Lee Broadcasting System, has recently acquired a site of 160 acres on Mount Wilson, 22 miles N.E. of Los Angeles, which is planned as the post-war location of a 50,000 watt frequency modulation transmitter. The site is 5,600 ft. up, and the transmission altitude will be 5[illegible] ft. The system will move [illegible] from its present station in the centre of Hollywood.

The Du Mont company has inaugurated a new television studio for television transmission in the centre of New York on the 42nd floor of 575, Madison Avenue from which it hopes to broadcast post-war television programmes. The site, however, presents certain problems, one of which is vibration from the subway below the building and another the magnetic field set up by subway trains far underground. Until engineers were able to effect proper shielding the picture shifted three-quarters of an inch when a subway train passed.

The Advertising Angle

How far advertising departments of large commercial corporations will seek to use television is at the moment unknown, but the American soldier, Robert Lee, who before the war, wrote scripts for radio broadcasts, in a recently published book declares that "cheap, lazy advertising methods will be the death of television." The wanton, unasked for, offensive dragging of commercial red lights rings across the nation's television screens is a practice which must be stopped before it has a chance to begin."

When Will It Come?

When television transmissions will be resumed is problematical. New stations will have to be provided with improved apparatus and how far up receiving apparatus will be on the ladder of priority is at the moment unknown. An RCA executive in America has given his opinion that within two years of the end of the war television service will be received by nearly 50 per cent. of the potential market. From a survey undertaken on a sectional poll plan television sets are placed first, car second and washing machines third.

The Projector Problems

But all this does not touch the theatre television market, which has still its special problems.

The problem of screen brightness, the provision of a projector either in front or behind the screen, a transformer room, preferably under the stage—these are the technical matters which have to be dealt with. The problem of how to fit in a prize fight in the middle of a feature film, etc., cannot be left until they arise.

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SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

FOR reasons other than the natural pleasure of having our fighting men and factory workers back home in normal conditions, some showmen will rejoice when that happy condition arises. For with so many fathers away from home on more urgent affairs I hear of managers being pestered, abused and even threatened by the undisciplined adolescents who are too young for war service and too old for maternal correction of the most effective kind. These young commandoes are in for some thick ears when father comes home from the war

Table Manners

A PHOTOGRAPH received from Manager C. A. Tooth, of the apitol, St. Albans, of a display arranged r "Greenwich Village," assisted by nother member of his staff, shows a over display with an intriguing cut-out Carmen seated upon a small table. This was in the vestibule prior to ow date, and the background with a ubstituted painted figure was on show utside during the week of showing.

The pictorial part of the background as painted by Assistant Manager . E. Wallis, and the size of the whole ffair was approximately 11 ft. by 8 ft.

Cape Town Tie-Up

MANAGER A. E. FROST, of the Odeon Cinema, Cape Town, staged n effective lobby display to advertise he coming of Alfred Hitchcock's "Lifeoat," which tied up with the Navy Week campaign organised throughout outh Africa.

The complete equipment as found in a erchant vessel's lifeboat was displayed n the foyer of the Odeon, and two merant seamen, survivors from a recent rpedoing, were in attendance to answer uestions and to demonstrate the uses of he various articles on display. These rticles were obtained from the Seamen's stitute, who loaned them from stocks ept on hand for refitting damaged lifeats. A very effective display at little no cost.

"Bernadette" Beautified at Bradford

A PREVIEW of the "Song of Bernadette" at the Gaumont New Victoria, Bradford, was attended by over 50 clergymen of all denominations and bout 100 nuns, for whom special dispensation was granted, all of whom were nlogistic of the film's merit.

Manager Phil Ridler, encouraged by the success of this preview, set about arranging a special prologue and was successful in obtaining the services of a girls' choir (38 voices) from St. Joseph's College, Bradford, who appeared twice daily for the six days. The stage was set with an illuminated church window backcloth and the festoon curtain draped in Gothic style with appropriate lighting.

One who saw the prologue wrote to say: "The whole presentation received thunderous applause at each performance. Never before have I heard such expressions of delight from patrons for such a beautiful and impressive performance."

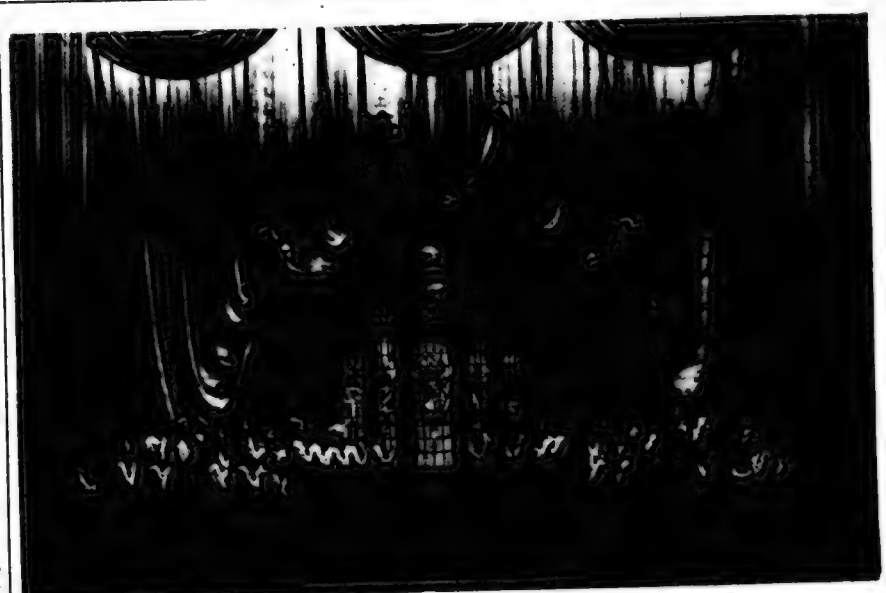
Well over 3,000 children arranged in special parties saw the film during the week, and a special tribute is due and accorded to Norman Briggs, the organist, for his co-operation and helpfulness.

A New Lead in Leeds

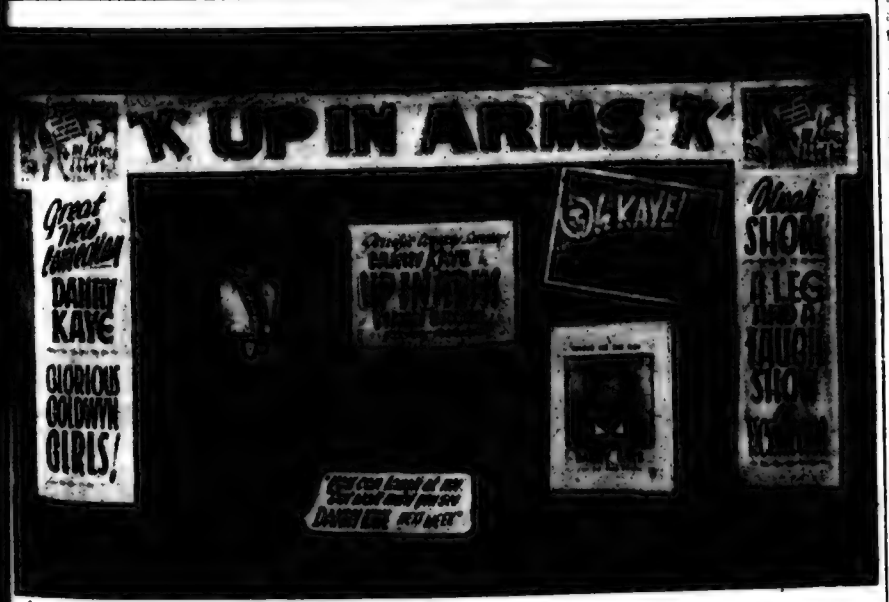
REALISING that a new screen personality needs special boosting, Lionel Durban-Long, manager of the Leeds Ritz (A.B.C.), began his publicity drive for the Danny Kaye vehicle, "Up in Arms" (RKO-Radio), six weeks in advance of play date and employed almost every showmanship device except a street parade to make the film go big.

The campaign began with banners in the foyer to catch the eyes of patrons, and after a while these were supplemented by additional slogan pennants at strategic points in the vestibule. Coloured stills, art cards and quads came next, along with special 6 ft. by 5 ft. frames bearing Danny Kaye heads at the top. The film trailer was shown two weeks in advance, and the week before the film opened Mr. Durban-Long startled his patrons into interest by firing three 250-watt photoflash bulbs fixed in troughs fronted with purple gelatine on the stage facing the audience. These gave three dazzling purple flashes which lit up the whole house, and immediately afterwards three slides were screened saying: "Did you see the purple flash? Who is the purple flash? Danny Kaye, the new fantastic funster in 'Up in Arms.'" During the same week he was able to obtain the assistance of the Mecca-Locarno Ballroom, where music from the film was played, announcements about it were made, and a "Dinah Shore all-ladies' crooning contest" was run amid considerable enthusiasm, the dance promoters presenting the prizes.

A hundred pictorial quads and a dozen 16-sheet posters were well distributed around the city and many were displayed in leading shops in the chief thoroughfares. A local taxi company placed small posters in its vehicles reading: "Two things to remember—see Danny Kaye in 'Up in Arms' and make a note of our telephone number for a taxi." The Press over a wide district carried illustrated announcements, and by arrangement with a columnist in the *Yorkshire Post* patrons were invited to become their own film critics and say how they liked the new star. After reading Mr. Durban-Long's report of his activities I cannot help feeling that Leeds must have been all agog about the film.



A beautiful setting with a choir of 38 voices staging a prologue at the New Victoria, Bradford, for THE SONG OF BERNADETTE (20th Century-Fox). Arranged by Manager Phil Ridler and organist Norman Briggs



Humorous vestibule display contrived by W. J. Joy, at the Ritz, Gateshead, as advance publicity for UP IN ARMS (RKO-Radio). Also served as shop-window tie-up during week of playing

Simple but Sure

MANAGER J. WEBSTER, of the Rivoli Cinema, Gorton, Manchester, in sending particulars of one of his publicity stunts, says:—

"I have noticed one or two write-ups with regard to illuminated publicity, and it might be of interest to other managers who have the same windows as I have to know a little stunt which I have been doing since the black-out restrictions have been modified. I have one cloakroom either side of my foyer, the windows of which are showing either side of the main entrance to the kinema. As it is difficult for the usual passer-by to see what is on without coming right up and peering through the doors in the dark, I have affixed a poster over the windows with the words 'Showing To-day' and the times of showing, also the title of the film. The foyer lights illuminate this from behind, and it can be seen from the other side of the road, so that the casual person walking past sees these two lights and is attracted to read what it says without having to cross over, and as we are in a particularly dark spot these two lights can be picked out very easily."

This seems an easy way to secure results and we are certain that there are other showmen who will be pleased with the tip.

H

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New Year Greetings

WE have received the following message of GOOD WISHES sent us by Mr. W. H. Hill, the Divisional Superintendent of the GAUMONT BRITISH N. & W. and N. & E. London Circuit, on behalf of his Divisional Office Staff, including Mr. Ivor Smith, welcomed back after four years at the Ministry of Information, his newly appointed Publicity Manager and his Theatre Managers.

"To the Editor, Associate Editor, Advertising Manager and Staff of the "KINEMATOGRAPH WEEKLY," Long Acre, London—

Best Wishes for a Bumper New Year Number and for continued Success and Happiness in 1945."

We print below some representative statements from some Gaumont British Theatre Managers of Division 2

J. H. HUTCHISON, Manager, Ambassador, Hendon.

RECENTLY, a "higher-up" in the Ministry of Labour gladdened my heart by saying that the kinema ranks as a "necessary Industry." Certainly, he hastened to qualify it by stating that this is, of course, a lower category than Essential Industries; nevertheless, it is gratifying to know that we are not looked upon as a necessary evil—and rightly so.

J. H. HUTCHISON

The maintenance of morale during war time is a most important part of the war effort. Despite the innumerable difficulties of running a kinema to-day, shortage of supplies, enemy action, depleted staffs and a hundred other restrictions and handicaps, the Industry has faithfully kept faith with its public and the Armed Forces.

Some months ago I was privileged to write an article for the American Trade paper, *Exhibitor*, on "Running a British Cinema During War Time." The American editor qualified the publication by stating that he didn't necessarily subscribe to the views expressed therein. As I read this article I am not surprised. It is a catalogue of the difficulties and obstacles that still have to be surmounted by every British kinema manager.

I have been asked by many why I do not write a second edition of "The Complete Kinemanager." My answer is simple and definite—the subject is much too complex to-day. War time management is a new sort of management, a period of thwarted ambitions and unexpected setbacks with opening the theatre and getting a picture on the screen the major everyday problem.

Every manager longs for the days of peace when he can again be a publicist without having to "make do" with little or no material and indifferent labour. That many have succeeded in departing from the orthodox and "putting something over" is something more than achievement, it is a minor miracle.

H. RANDELL, Manager, Gaumont-Globe Cinema, Acton, W.3.

IT is not easy to set down in a short paragraph the happenings of 1944 from the Gaumont-Globe, Acton, point of view, but I believe that my kinema, just like others, has provided many thousands of war workers with the relaxation they so badly needed and richly deserved, and whether my patrons have laughed or cried, they have for a few hours, got away from the war.

H. RANDELL

But I should like, Mr. Editor, to congratulate you on one aspect of your paper, particularly, and that is your fair and useful criticisms of forthcoming pictures. I cannot help feeling that to-day so many national Press critics don't write from the viewpoint of the public; their reviews are based on professional standards, with which the ordinary theatre-going public are quite out of touch. I believe that the public wants entertainment, and reviews should be written so that the public can assess what sort of entertainment they are going to get; I read a review the other day in which the critic said that the picture he described would be a box-office draw, and then he went on to slate the production, the acting and the script. I am very glad that my audience are not composed of armchair critics, and that is why your paper is so useful to me to form a proper opinion of what I am going to show my public.

MRS. W. HERBERT, Manager, Gaumont Cinema, Canning Town.

CANNING Town Cinema, known as the "Old Grand" by children and old folk alike, has come through 1944 looking a bit battered and worn but is still going strong. We have had our bad moments during the "doodle-bug" period, but many of our patrons were very much less fortunate, though their spirit was never broken, and although they were absent for short periods, we would soon see their familiar faces again at each change of programme. We are the only kinema now serving this very densely populated area and is essentially a family house.

Mrs. W. HERBERT

I think we must be the only kinema house in London with an admission price of 6d.

RONNIE LANE, Manager, Gaumont, Camden Town.

HERE are two incidents from the Gaumont, Camden Town, which prove I think even in these days there is not much wrong with the good old British public.

One night just after I had announced from the stage that Italy was out of the war the lighting in the theatre failed. Being very angry (it was just one damned thing after another for theatre managers these days) I had occasion to make a not very kind crack at the expense of the power company, in fact, so far as I can remember, I made a definite statement of what I thought of them and of what they could do with their power house. Well, I got a bigger hand from my audience following this than I had when announcing the news a few minutes earlier, and, incidentally, although we had 40 minutes' community singing, I was not asked for a single re-admission ticket.

R. LANE

The other incident occurred later in the year, just after I had revived the very popular Saturday matinées for the junior clubs. We had had two packed Saturdays, when, on the Thursday came the Doodle-bugs and the police forbade any more matinées, so, reluctantly, up went the notice. On the next Saturday morning, after a disturbed night, I was in my office when one of my cleaners shouted "Come out, Mr. Lane," and outside the front of the house were more than 1,000 children who were chanting "Windy, ain't yer? Windy old Uncle Joe." I eventually got them to go away singing the Junior Club song (We come along on Saturday morning), but their own parody wasn't very complimentary to me.

Well, I sincerely hope to welcome the youngsters back again next year to the Gaumont, Camden Town.

JACK HANBURY, Manager, Gaumont Cinema, Hammersmith, W.6.

RETURNING to management after an absence of three years, I find many amazing changes. Conditions of employment have improved greatly, such concessions as an extra half-day off per week, a day off in lieu of Bank Holiday, and definite time allowed for lunches, etc., have done much to make the manager's job less onerous.

J. HANBURY

To offset this, however, is the astoundingly large number of Government and local council documents and schedules which have come into being, fire watching, Pay As You Earn, clothing and chocolate coupons, to mention only a few, it almost becomes a toss up whether you take the conceded time off or get quietly into a corner and try to fill in the many forms demanded.

I also notice that patrons are more grouchy. Of course, the present-day staff do not help a great deal in this direction—male attendants are as a rule very old, and very much inclined to be grouchy themselves, whereas the majority of usherettes are extremely young and inexperienced.

Publicity suppliers, while making every effort to keep up an adequate supply of material, are greatly handicapped, and I naturally notice a great difference from before I went away.

Sunday films sometimes need very careful handling, and it is often a triumph for the projectionist to get through two showings without mishap; but despite all the difficulties everyone does their best and it is grand to be back again—much better than peeling potatoes.

R. C. CROOKS, Manager, Gaumont-Regent Cinema, Stamford Hill.

SURELY a momentous and exciting year, not only for the Fighting Services but for those on the Home Front. The incidents experienced, the difficulties met with and overcome as they affected the kinema Industry were varied and vivid enough to provide a "documentary."

R. C. CROOKS

The trials of local kinema management were many. Firstly, staff—this is one of the poor manager's greatest bugbears. Then the flying bomb brought its deadly menace.

Often when a manager encountered difficulty a call to a colleague brought instant help. This team spirit did much to lighten the burden.

C. H. HURST, Divisional Publicity Manager, Gaumont Supers and South Coast.

1944 TAUGHT us a lot of things; it taught *me* to realise that a long last British films were being treated with the respect that they deserve, appreciation to the makers of these films was to be found in the box-offices.

1944 produced at last the full co-operation of studio, renter and exhibitor, so long desired, and gave publicity its chance to go all out with the knowledge that support was whole-hearted. That action paid big dividends and taught the British public to realise the trade-mark, "Made in Britain" in films, was every bit as reliable as other British-made commodities. In the House of Commons on Wednesday, December 2, Lady Apsley (Con., Bristol C.) expressed a hope that "every member of the House will see the film 'Henry V' as evidence of what can be done under difficulties in Britain to-day."

1944, in my opinion, was the turning point in our Industry; let us look back on that year as only the beginning of a new era of film production.

Gone, let us hope for ever, is the lack of interest and support of our own films. I would like to see queues supporting the products of our overseas competitors here, but I also want to see, at the same time, our "house full" boards working overtime with our own products, and if the ticket-issuing machine seizes up through over-heating—well—good luck to the manager. A drop of oil will do wonders.

E. HERBERT, Manager, Gaumont Broadway Cinema, Stratford.

FAREWELL 1944. A memorable year that will live for ever in Britain's history; the year that gave to us the opportunity to prove to the world that England was not the decadent nation so many fondly imagined. British man- and woman-power, backed by British industry, gloriously upheld the prestige of the Empire, not only on the field of battle, but also in our home industries. The trade mark "Made in Britain" has always been a guaranteed hall-mark of quality, though this truthfully could not always have applied to British films; fortunately, 1944 has seen the line-up of good British films, such as "The Way Ahead," "This Happy Breed," "Love Story," "Man in Grey," "Fanny by Gaslight" . . . so may it roll up the curtain of 1945, and show a still further welcome advance in British pictures.

E. HERBERT

RELEASES FOR JAN. 15

Compiled by A. W. OWEN

MUSIC IN MANHATTAN (RKO-Radio)

T. A. Length 7,289 ft. Reg. No. 7764. Reviewed in KINE. November 2.
RS.—Anne Shirley, Dennis Day.
OSPHERE.—Bedroom farcical comedy, the many complications which arise when a young musical comedy star is pushed into masquerading as the bride of a handsome American Air Force hero.
AN.—"Manhattan Serenade," Alter (Walsh Holmes), with adaptation from the piano-solo copy.
-SYNC.—As organ, recorded on H.M.V. C.2823 by Salon Orchestra.

THE BLACK PARACHUTE (Columbia)

T. A. Length 5,898 ft. Reg. No. F.7618. Reviewed in KINE. September 7.
RS.—John Carradine, Larry Parks.
OSPHERE.—Anti-Nazi romantic melodrama with a Ruritanian setting, describing how an American newspaper correspondent delivers a mythical Balkan kingdom from Nazi oppression.
AN.—"Four Ways" Suite, No. 3, "Eastwards," Eric Coates (Chappell), with adaptation from the orchestral piano-conductor copy.
-SYNC.—As organ, recorded on H.M.V. C.2666 by the New Light Symphony Orchestra.

BULLET SCARS (Warner)

T. A. Length 5,274 ft. Reg. No. F.7189. Reviewed in KINE. April 6.
S.—Regis Toomey, Adele Longmire.
OSPHERE.—Romantic gangster melodrama, the grim predicament of a doctor and nurse, compelled at pistol-point to tend a badly wounded racketeer.
AN.—"Petite Suite de Concert," No. 1 only, Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
-SYNC.—As organ, recorded on H.M.V. C.2372 by London Symphony Orchestra.

SHAKE HANDS WITH MURDER (Pathé)

CERT. A. Length 5,568 ft. Reg. No. F.7588. Reviewed in KINE. August 31.
STARS.—Iris Adrian, Frank Jenks.
ATMOSPHERE.—Murder mystery comedy-melodrama, a sticky transaction undertaken by an ambitious but unwary partner in a bail bond business.
ORGAN.—"Dramatic Appassionata," Engleman (Bosworth), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C.1144 by orchestra.

I LOVE A SOLDIER (Paramount)

CERT. A. Length 9,582 ft. Reg. No. F.7645. Reviewed in KINE. September 21.
STARS.—Paulette Goddard, Sonny Tufts.
ATMOSPHERE.—Marathon romantic comedy-drama, the protracted courtship of a girl who fears to marry in war time and a soldier whose wife refuses to divorce him.
ORGAN.—"Caprice Vennois," Kreisler (Augener), with adaptation from the violin-piano copy.
NON-SYNC.—As organ, recorded on H.M.V. D.1272 by the San Francisco Orchestra.

THE WHISTLER (Columbia)

CERT. A. Length 5,484 ft. Reg. No. F.7700. Reviewed in KINE. October 19.
STARS.—Richard Dix, J. Carrol Naish.
ATMOSPHERE.—Sombre crime melodrama, the unhappy predicament of a man who, in a moment of mental anguish, arranges to have himself bumped off, and on changing his mind finds it difficult to cancel his instructions.
ORGAN.—Incidental, "Nerves," Engleman (Bosworth), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C.1112 by orchestra.

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A Xmas Carol Request Interlude at Edmonton

ISITING the Regal, Edmonton, after a long period, brought back to my mory the wonderful organ-pianoforte rludes given at this theatre by Sidney ch, Phil Park, Arthur Mordish, and er solo efforts of Sidney Torch and ers in pre-war days, which were exples of fine musicianship and showmanp of a very high order.

Manager Wakeman gave me courteous come and an introduction to Betty chell, who is now resident organist the theatre. She has now completed r and a half years on the G.-B. cuit, having played in many of their atres in that period. This house, like res of others, has been bitten by the ervices Overseas Request" stunt, and nd that the snowball corespondence omes greater than less as time goes

However, this week manager and anist had schemed to turn the intere into a "Christmas Greeting from Forces," which gave it a new novelty le and certainly justified the change. lumbers played included the inevitable White Christmas," Waldteufel's katers" Valse, etc., after which we had some real Christmas fare with "The First Nowell," "Landlord, Fill the Flowing Bowl," "Come All Ye Faithful," and "Holy Night," with "Good King Wenceslas" as a finale. Then Betty announced that Manager Wakeman wished to make a personal announcement from the stage, which was to wish his patrons the Season's Greetings and ask them all to join in with "Auld Lang Syne." This was only a matinée house, but I can well imagine that Betty will have *some* chorus at night when the house is full, and her own share of applause will be merited.

I learned that in the evening interlude some of the request items were sung by Miss Pat Wenham, which gave the recital added attraction. Betty Mitchell's microphone announcements were particularly clear and lucid, and although she had not much chance of showing her musical technique and registration, what she played was presented artistically. I have promised to make a return visit when a more ambitious musical interlude is on the menu, and I am sure she will not let the very high reputation of this theatre down in any way. The Brenograph backgrounds, with their snowflake effects, etc., were an asset.

A. W. O.

Winners in "Up in Arms" Competition Reveal Fine Showmanship

THE second round of the "Up in Arms" competition arranged by RKO-Radio and Associated British Cinemas has now been completed with the twelve prize-winners submitting outstanding exploitation schemes.

The winning theatres were: The Elite, Middlesbrough; The Forum, West Hartlepool; Savoy, Birkenhead; Central, Kidderminster; Ritz, Hastings; Majestic, King's Lynn; Carlton, Cosham; Savoy, Portsmouth; Regal, Cheltenham; Regal, Great Yarmouth, Majestic, Stoke-on-Trent, and the Savoy, Leicester. The managers of these cinemas are each receiving cash prizes, and the leading trio will enter for all-British finals, which will be judged early in the new year.

All the winning showmen submitted comprehensive schemes of the most elaborate type. Newspaper stories, street stunts, vestibule displays and many other public-attracting arrangements were arranged in connection with the showing of the Goldwyn Technicolor feature.

The competition to date has clearly illustrated the brilliance of British theatre exploitation under restrictions. Many of the managers needed only the very minimum of expenditure in setting up their plans and much of the attractive poster work which accompanied the various tie-ups was planned and carried out by theatre employees. Almost every A.B.C. theatre entered for the competition showing the keen spirit which animates the managers of this major circuit.

Two Publicity Interludes of Interest to Managers and Organists

WHEN I visited Edward O'Henry at the G.-B., Finchley, on December 21 an organ interlude was presented which illustrated how managerial and organist co-operation could use the organ for advance publicity for the feature film during the week preceding its screening at the theatre.

The film, "When Irish Eyes Are Smiling," lends itself so well for this purpose, and Edward O'Henry, being himself a native of that country, set about the job with great gusto. A medley of the real old Irish tunes with their fine melodies was chosen under the title "Irish Eyes are Smiling," and played as a "Prologue" to the publicity stunt which followed. There must have been about 300 school children in the stalls as it was the first day of the Christmas vacation, and when some of the words were put on the screen "did they sing"? They forgot about their jazz crooners and the like and clapped furiously when the recital was over.

We had "St. Patrick's Day," "A Little Bit of Heaven," "Mother McCree," "Father O'Flynn," "Phil the Fluter's Ball," "Rose of Tralee," etc., and last of all, "When Irish Eyes Are Smiling." Then we had the carol tune, "While Shepherds Watched," set to words of greeting projected on to the screen and then the announcement that the film itself would be shown on the following week, while the organist played his Irish signature tune as he went down.

JACK EVANS, at the G.-B. Palace, Birmingham, sends me details of a similar type interlude for the film "Love Story."

It was titled "Public Pastime, No. 1." Items played included "It's Love, Love, Love" (Campbell, Connelly), "Falling in Love Again" (Campbell, Connelly), "One Night of Love" (Sterling Music Co.), "Love Is the Sweetest Thing" (Francis, Day and Hunter), "Love in Bloom" (Victoria Music Co.), "Love is a Song" (Campbell, Connelly), "Love Walked In" (Chappell and Co.), "Love is All" (Sun Music Co.), Theme from the "Cornish Rhapsody" (Hubert Bath) (Keith Prowse).

I feel that there is scope for further elaboration of these types of organ interludes, *but* it is necessary for organists to keep the illustrating musical items at a worthwhile standard and as much contrasted in character as possible. For instance, personally, I should have inserted Lizst's "Liebestraume" or a similar classical number right in the centre of the more popular items purely to raise the musical standard of this interlude.

A. W. O.

New Items

TWO useful film theme-songs reached me from Teddie Holmes (Chappell and Co.) this week. They are "Since You Went Away," inspired by David O. Selznick's production with the same title, and "Who Said Dreams Come True?" from the Columbia film "Impatient Years." Both are melodic and likely to be popular.

JIMMY BELL, the resident solo organist at the Odeon, Leicester Square, is very busy with his work in connection with the "Melody Mixture" broadcasting from the studio Compton organ, which is of "straight" character and very useful for the intimate type of music used. On the 13th of December their programme included the "Intermezzo" from "Cavalleria Rusticana," organ and harp, which was very effective, and the Liszt "Liebestraume."

This organist also broadcast from the Odeon organ on December 4, but I unfortunately missed this important innovation by the B.B.C. I hope there will be more broadcasting dates given to this organ, as it is undoubtedly one of the finest British organs in the country.

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FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CER
		LONDON.				
Thur., Jan. 4	11 a.m.	Rialto	Strawberry Roan	Anglo-American	Billy Hartnell	
,, ,, 4	11 a.m.	Studio One	Song of Nevada	British Lion	Roy Rogers	
,, ,, 4	2.30 p.m.	Own Theatre	East of Piccadilly	Pathe	Judy Campbell	
Fri., ,, 5	10.30 a.m.	Own Private Th.	I Met Him in Paris	Paramount	Claudette Colbert	
,, ,, 5	11 a.m.	Studio One	Strangers in the Night	British Lion	William Terry	
,, ,, 5	2.30 p.m.	Own Theatre	My Wife's Family	Pathe	Charles Clapham	
,, ,, 5	10.45 a.m.	G.B. Theatre	Within an Ace of Victory	Independent	———	
Mon., ,, 8	11 a.m.	Studio One	That's My Baby	British Lion	Richard Arlen	
Tues., ,, 9	11 a.m.	Rialto	End of the Road	British Lion	Edward Norris	
,, ,, 9	10.30 a.m.	G.F.D. Theatre	The Old Dark House	G.F.D.	Charles Laughton	
Wed., ,, 10	11 a.m.	Rialto	Sleepy Lagoon	British Lion	Judy Canova	
,, ,, 10	10.30 a.m.	G.F.D. Theatre	Murder in the Blue Room	G.F.D.	Donald Cook	
,, ,, 10	10.30 a.m.& 2.30 p.m.	Own Theatre	Thirty Seconds Over Tokyo	M-G-M	———	
		BIRMINGHAM.				
Tues., Jan. 9	10.30 a.m.	Scala	Madonna of the Seven Moons	Eagle-Lion	Phyllis Calvert	
,, ,, 9	10.45 a.m.	Futurist	Strangers in the Night	British Lion	William Terry	
,, ,, 9	10.30 a.m.	Forum	The Woman in the Window	RKO-Radio	Edward G. Robinson	
Wed., ,, 10	10.45 a.m.	Futurist	That's My Baby	British Lion	Richard Arlen	
Thur., ,, 11	10.45 a.m.	Scala	End of the Road	British Lion	Edward Norris	
Fri., ,, 12	10.45 a.m.	Futurist	Sleepy Lagoon	British Lion	Judy Canova	
,, ,, 12	10.30 a.m.	Scala	Dark Waters	United Artists	Merle Oberon	
		CARDIFF.				
Tues., Jan. 9	10.30 a.m.	Odeon	Brazil	British Lion	Tito Guizar	
,, ,, 9	10.30 a.m.	Capitol	The Woman in the Window	RKO-Radio	Edward G. Robinson	
,, ,, 9	10.00 a.m.	Empire	Since You Went Away	United Artists	Claudette Colbert	
Wed., ,, 10	10.30 a.m.	Odeon	Madonna of the Seven Moons	Eagle-Lion	Phyllis Calvert	
,, ,, 10	10.45 a.m.	Olympia	Song of Nevada	British Lion	Roy Rogers	
Thur., ,, 11	10.45 a.m.	Olympia	Strangers in the Night	British Lion	William Terry	
Fri., ,, 12	10.45 a.m.	Odeon	That's My Baby	British Lion	Richard Arlen	
		GLASGOW.				
Mon., Jan. 8	10.30 a.m.	La Scala	A Song to Remember	Columbia	Paul Muni	
Tues., ,, 9	10.40 a.m.	Regal	Barbary Coast	Ealing	Edward G. Robinson	
,, ,, 9	10.45 a.m.	Playhouse	Strangers in the Night	British Lion	William Terry	
,, ,, 9	11 a.m.	Own Theatre	The Big Noise	20th Century-Fox	Laurel and Hardy	
,, ,, 9	10.00 a.m.	Picture House	Since You Went Away	United Artists	Claudette Colbert	
Wed., ,, 10	10.45 a.m.	Regal	That's My Baby	British Lion	Richard Arlen	
,, ,, 10	10.30 a.m.	La Scala	The Woman in the Window	RKO-Radio	Edward G. Robinson	
,, ,, 10	11 a.m.	Cosmo	Within an Ace of Victory	Independent	———	
Thur., ,, 11	10.45 a.m.	Playhouse	End of the Road	British Lion	Edward Norris	
Fri., ,, 12	10.45 a.m.	Playhouse	Sleepy Lagoon	British Lion	Judy Canova	
		LEEDS.				
Tues., Jan. 9	10.45 a.m.	Scala	The Agitator	Anglo-American	Billy Hartnell	
,, ,, 9	10.45 a.m.	Tower	Strangers in the Night	British Lion	William Terry	
Wed., ,, 10	10.45 a.m.	Tower	That's My Baby	British Lion	Richard Arlen	
,, ,, 10	10.30 a.m.	Scala	The Woman in the Window	RKO-Radio	Edward G. Robinson	
,, ,, 10	10.00 a.m.	Majestic	Since You Went Away	United Artists	Claudette Colbert	
Thur., ,, 11	10.45 a.m.	Scala	The World Owes Me a Living	Anglo-American	David Farrar	
,, ,, 11	10.45 a.m.	Tower	End of the Road	British Lion	Edward Norris	
,, ,, 11	10.30 a.m.	Ritz	A Song to Remember	Columbia	Paul Muni	
Fri., ,, 12	10.45 a.m.	Scala	Strawberry Roan	Anglo-American	Billy Hartnell	
,, ,, 12	10.45 a.m.	Ritz	Sleepy Lagoon	British Lion	Judy Canova	
		LIVERPOOL.				
Tues., Jan. 9	10.45 a.m.	Forum	Strangers in the Night	British Lion	William Terry	
Wed., ,, 10	10.45 a.m.	Forum	That's My Baby	British Lion	Richard Arlen	
,, ,, 10	10.30 a.m.	Trocadero	The Woman in the Window	RKO-Radio	Edward G. Robinson	
Thur., ,, 11	10.45 a.m.	Scala	End of the Road	British Lion	Edward Norris	
Fri., ,, 12	10.45 a.m.	Majestic	Sleepy Lagoon	British Lion	Judy Canova	
,, ,, 12	10.30 a.m.	Trocadero	A Song to Remember	Columbia	Paul Muni	
		MANCHESTER.				
Tues., ,, 9	10.45 a.m.	Gaiety	These Three	Ealing	Merle Oberon	
,, ,, 9	10.45 a.m.	Theatre Royal	The Agitator	Anglo-American	Billy Hartnell	
,, ,, 9	10.30 a.m.	Gaumont	Brazil	British Lion	Tito Guizar	
,, ,, 9	10.30 a.m.	Oxford Street	The Woman in the Window	RKO-Radio	Edward G. Robinson	
Wed., ,, 10	10.45 a.m.	Oxford Street	Black Magic	Ealing	Sidney Toler	
,, ,, 10	10.45 a.m.	Theatre Royal	The World Owes Me a Living	Anglo-American	David Farrar	
,, ,, 10	10.45 a.m.	Market Street	Song of Nevada	British Lion	Roy Rogers	
Thur., ,, 11	10.45 a.m.	Theatre Royal	Strawberry Roan	Anglo-American	Billy Hartnell	
,, ,, 11	10.45 a.m.	New Oxford	Strangers in the Night	British Lion	William Terry	
Fri., ,, 12	10.45 a.m.	Theatre Royal	Barbary Coast	Ealing	Edward G. Robinson	
,, ,, 12	10.45 a.m.	Gaumont	That's My Baby	British Lion	Richard Arlen	
,, ,, 12	10.15 a.m.	Gaiety	Since You Went Away	United Artists	Claudette Colbert	
		NEWCASTLE.				
Tues., Jan. 9	10.45 a.m.	Essoldo	Barbary Coast	Ealing	Edward G. Robinson	
,, ,, 9	10.30 a.m.	Stoll	Brazil	British Lion	Tito Guizar	
Wed., ,, 10	10.45 a.m.	Stoll	Song of Nevada	British Lion	Roy Rogers	
,, ,, 10	10.30 a.m.	Haymarket	The Woman in the Window	RKO-Radio	Edward G. Robinson	
,, ,, 10	10.30 a.m.	Essoldo	A Song to Remember	Columbia	Paul Muni	
Thur., ,, 11	10.45 a.m.	Essoldo	Strangers in the Night	British Lion	William Terry	
Fri., ,, 12	10.45 a.m.	Essoldo	Bowery to Broadway	G.F.D.	Maria Montez	
,, ,, 12	10.45 a.m.	Haymarket	That's My Baby	British Lion	Richard Arlen	
,, ,, 12	10.00 a.m.	Pavilion	Since You Went Away	United Artists	Claudette Colbert	
		NOTTINGHAM.				
Wed., Jan. 10	10.30 a.m.	Elite	The Woman in the Window	RKO-Radio	Edward G. Robinson	
Fri., ,, 12	10.30 a.m.	Scala	Brazil	British Lion	Tito Guizar	
		SHEFFIELD.				
Tues., Jan. 9	10.45 a.m.	Hippodrome	Song of Nevada	British Lion	Roy Rogers	
,, ,, 9	10.30 a.m.	Cinema House	The Woman in the Window	RKO-Radio	Edward G. Robinson	
,, ,, 9	10.30 a.m.	Union Street	Big Noise	20th Century-Fox	Laurel and Hardy	
Wed., ,, 10	10.40 a.m.	Union Street	Black Magic	Ealing	Sidney Toler	
,, ,, 10	10.45 a.m.	Hippodrome	Strangers in the Night	British Lion	William Terry	
Thur., ,, 11	10.45 a.m.	Picture Palace	That's My Baby	British Lion	Richard Arlen	
Fri., ,, 12	10.45 a.m.	Cinema House	End of the Road	British Lion	Edward Norris	
,, ,, 12	10.0 a.m.	Regent	Since You West Away	United Artists	Claudette Colbert	
,, ,, 12	10.30 a.m.	Union Street	I Met Him in Paris	Paramount	Claudette Colbert	

KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

ne of the vacancies for women vertised in our columns relates to a man between 18 and 40 INCLUSIVE oes such a woman (a) has living h her a child of hers under the age 4; (b) is registered under the Blind rsons Act or (c) has a Ministry of bour Permit to allow her to obtain ployment by individual effort."

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